

# BUILDING DESIGN

No 805

The weekly newspaper for the design team

FRIDAY SEPTEMBER 26 1986

## Curtain raised on Opera proposals

THE Jeremy Dixon/BDP proposals for redeveloping the Royal Opera House at Covent Garden are to be submitted for planning permission next Friday.

The Opera House board is hoping to attract sponsors to raise the final third of the £55 million budget through national coverage and an exhibition.

The proposals are being unveiled today. The immensely complex project will include long-overdue updating of the opera's technical facilities, including a new stage, much enlarged side stage areas and a new fly-tower. Further accommodation will allow the return of the Royal Ballet to the site from its west London premises.

New private offices and shops will complete the development, which requires the removal of Terry Farrell's temporary pavilion for Clifton Nurseries.

Most importantly, the scheme entails the reinstatement of an arcade in the north-eastern corner of Covent Garden Square where a new entrance to the opera will complement the existing Bow Street access.

The Dixon/Building Design Partnership association was established two years ago to bid for the Opera House project against practices including Richard Rogers, Nicholas Hare, Edward Cullinan, Ahrends, Burton & Koralek and YRM. Dixon subsequently set up an office near BDP's London headquarters, sharing facilities.

An exhibition of the Opera House proposal including models, paintings and drawings will be held in the Phase 1 extension, James Street, Covent Garden, from September 29 to October 25. Open Monday-Saturday, 12.30pm-7.30pm.



"Mummy's going for the Picassos, but I want to see how Rogers put the loo on the outside of Daddy's office."

## Architecture showcase

Next week sees the opening of the most lavish architectural exhibition devoted to living British architects.

"New Architecture" opens at the Royal Academy on Friday, October 3 and runs until December 21.

The exhibition includes one built and one unbuilt project by each architect, and the £1.5 million budget has allowed the construction of substantial models, including Rogers' long water tank representing the Thames and a pavilion based on elements from Stirling's Stuttgart Staatsgalerie.

A comprehensive programme of lectures, events and visits accompanies the exhibition which is open from 10am-6pm daily, entrance £2.50 (£1.70 students and Sunday mornings).

Richard Rogers has withdrawn as an assessor of the *Financial Times* Architecture at Work Award. This follows publication in August of an anonymous attack on his Lloyd's building by a broker.

More cartoons were commissioned by the Royal Academy as part of the show's promotional campaign.



"I suppose for this exhibition you'll have to frisk Prince Charles."

# STIRLING SCHEME HITS CITY HURDLE

CITY developer and patron Peter Palumbo has run into fresh trouble over the renewed attempt to develop his controversial site at Mansion House.

Two schemes designed by James Stirling, Michael Wilford & Associates, were to have been considered by the City Corporation this week.

But City planners said both schemes would have been "rejected outright" because of inefficient servicing arrangements, and "overshadowing" of the site next door.

This latest hold-up comes after the City has told Stirling

By Amanda Baililleu

that a previous design, with a tower rising to 175ft, was unacceptable.

The revised height of the tower in the scheme which retains the Mappin & Webb building (scheme A), generally tipped as the favourite, has a tower of a modest 152ft.

But investigations by the City suggested that both schemes

would "overshadow" the Belser House site, earmarked for an office development designed by Fitzroy Robinson.

Peter Rees, controller of planning at the City Corporation, said: "The problem is both the height and bulk of the building, which is obviously more serious in scheme A than scheme B."

Rees said that unless Palumbo can persuade the adjacent site owner — Paul Wates — either to accept compensation or redesign, Stirling could be faced with a "radical redesign".

A spokesman for the developer said: "Yes, we would like to improve our scheme, but Stirling ought to accommodate us, not the other way round."

But even if Palumbo does manage to solve this latest setback, Stirling still has to tighten up the servicing arrangements.

According to the City, both schemes have been designed in such a way that cars are forced to reverse out of the exit — against regulations.

But the City is confident that Palumbo's application will be heard this autumn. Rees said: "It is obviously a very difficult site to develop and we'll pull out all the stops to make sure redevelopment of the right kind does go ahead."

A spokeswoman for Peter

Palumbo said he was "looking at both angles — both technical and the Wates problem".

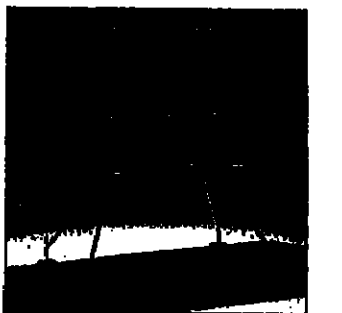
● A fundraising foundation for the Tate Gallery, headed by Peter Palumbo, is to be formed. It will help pay for James Stirling's £50 million complex for the gallery. See page 2.

## Foster's Milan success

THE international design fraternity mobbed the Tecno showroom in Milan last weekend for the launch of Norman Foster's system furniture for the company.

The Nomos range, greeted as the most exciting new product of this year's Furniture Fair, is closely based on the system conceived for Foster Associates' offices in 1979 and developed for the Renault Centre.

A drawing board is one innovative element of the system, which also includes work-



The Foster drawing-board, stations and a range of tables, adaptable for domestic use with solid laminate, glass or marble tops.

Freestanding storage, screens and a range of seating are early priorities and should be available early next year.

Foster describes the system as "an inventory of precision components which can be combined with panels of diverse materials".

Its clip-on flexible spine simplifies wire management. More on Milan page 10

## Another practice for USM

A SECOND architectural practice is launching itself on the Unlisted Securities Market (USM).

Whitney MacKay-Lewis Partnership are following the lead of D Y Davies' successful flotation in April and plan to join the USM in early October.

Senior partner Jeremy MacKay-Lewis said the practice hopes to raise £2 million to help fund their continuing expansion.

He added that they would not be looking to take over any other architectural practices, although they hoped to recruit key individuals to join their board.

The money would also be used to enhance their computer-aided design facilities and expand office space.

But he said the practice would like to strengthen its interior design side, which had not matched the recent growth of the architectural team and "would consider acquiring the right firm".

MacKay-Lewis said they had been alerted to the possibility of joining the USM by D Y Davies' flotation and described it as a logical development for the

profession. "Our buildings have been getting bigger and bigger. We are designing the £150 million City Plaza scheme, and have been shortlisted for two similar sized developments," he said.

"At that level, partners' financial resources get a bit stretched."

The partnership became an unlimited company in 1982 and changed to a public limited company last week.

Most of their clients are financial institutions and Mac-

continued page 3

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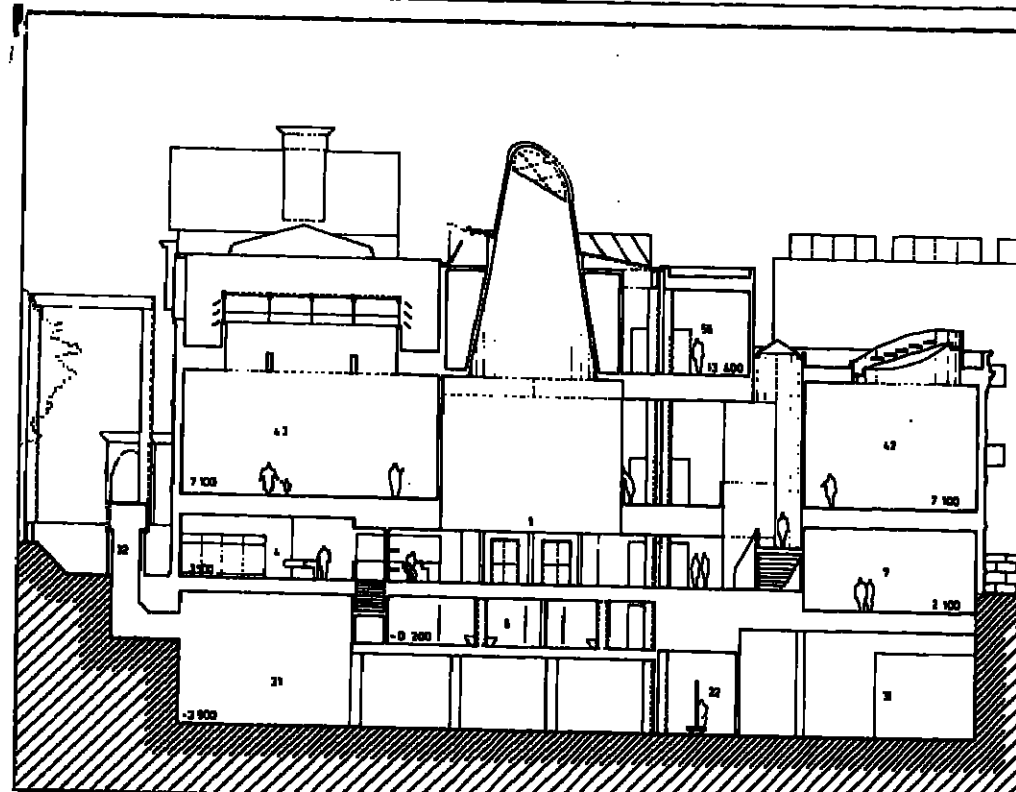
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Cross-section through the New Art Museum and Sculpture Galleries, left and right of the twinned columns respectively.

## Stirling's tête à Tate

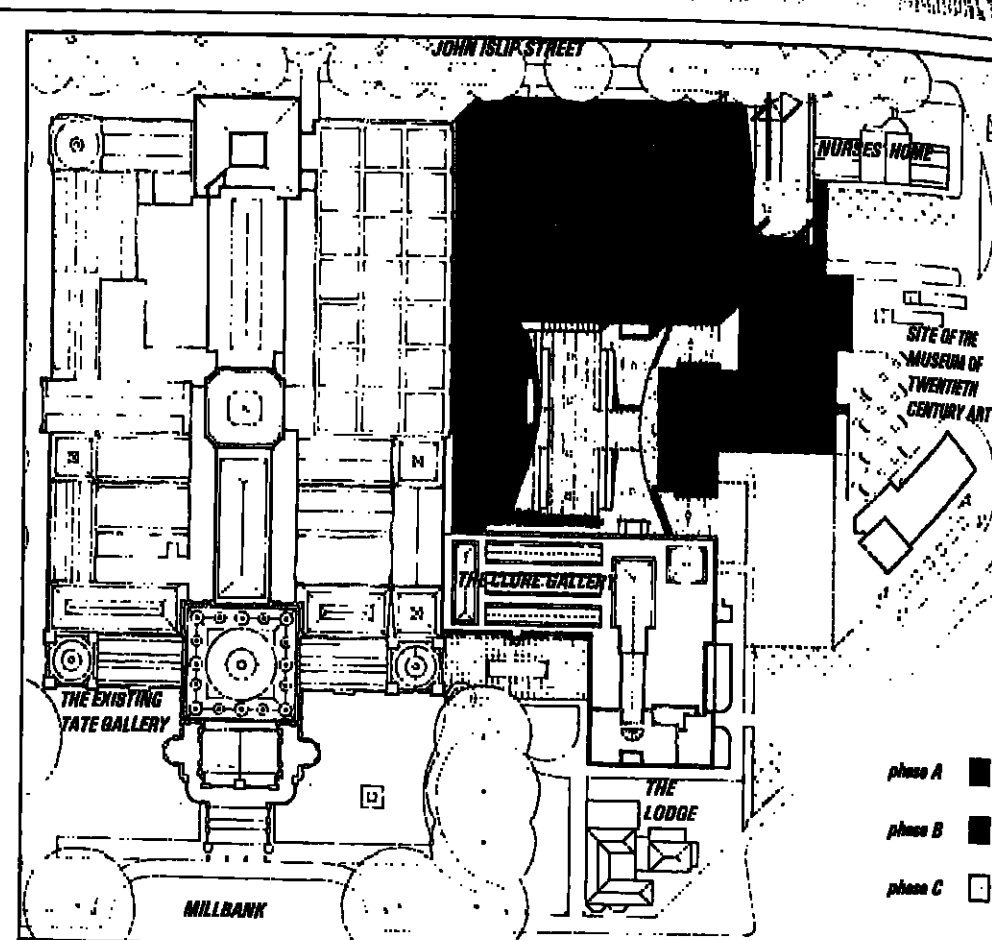
WITH James Stirling, Michael Wilford & Associates' long-awaited Clore Gallery at the Tate in London due to open next spring and with their work in progress on the Tate in the North converted from part of Hartley's Albert Dock in Liverpool, details have been released of their further phases of the New Museums on the London site.

Altogether these projects will enable the Tate to double the number of works on display (their rate of acquisition is 10 times that of the National Gallery) and the commissioning at last signifies British recognition of Stirling's talents with a substantial series of projects.

The current proposals form the second part of a three-phase masterplan for the development of the Queen Alexander Military Hospital site, 18,500sq m east of the main building. The Clore Gallery is the first part and the third will be a Museum of Twentieth Century Art.

The second development programme, shown here, is itself divided into three phases: Sculpture Galleries and site work (£11m), New Art Museum, public amenities, Sculpture Conservation and handling (£17m) and a Study Centre (£6m). If sufficient funding is forthcoming these phases will be run together.

The Sculpture Galleries form two sides of a new courtyard, aligning with the back of the Clore, and



Site plan showing development phases. A: Sculpture Galleries, B: New Art Museum, Sculpture Conservation, C: Tate Centre (dotted outline).

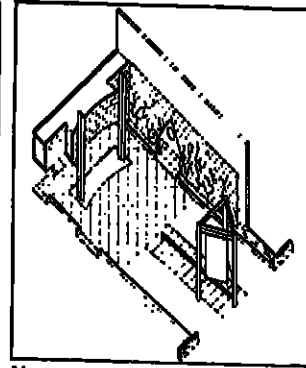
entered from the existing gallery into a glazed bay-fronted gallery intended to house the Henry Moore collection. There will also be a new entrance hall, shared with the adjacent New Art Gallery, off a new trellised court on John Islip Street, signified by a triangular pylon carrying banners—a counterpart to the porch at Stuttgart.

A new public route will lead from John Islip Street through the Sculpture Court and round the Clore Gallery to Millbank. The ingenious planning means the scheme achieves an identity even after the first phase, before the New Art Gallery is added along the line of double columns on plan.

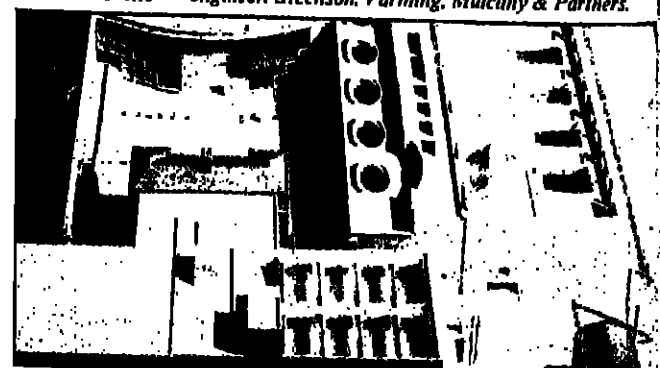
The third side of the court consists of the

symmetrical facade of the former hospital administration building, which will be converted for office use and which forms the "head" of a linear block housing Sculpture Conservation to the north and the Study Centre on the south. The main display rooms of the New Art Gallery are like the Sculpture Gallery, at first-floor level, continuous with the back galleries in the main Tate block. A loggia leads out over the new entrance court to link with the studio and study centre, as eventually with the Twentieth Century Museum.

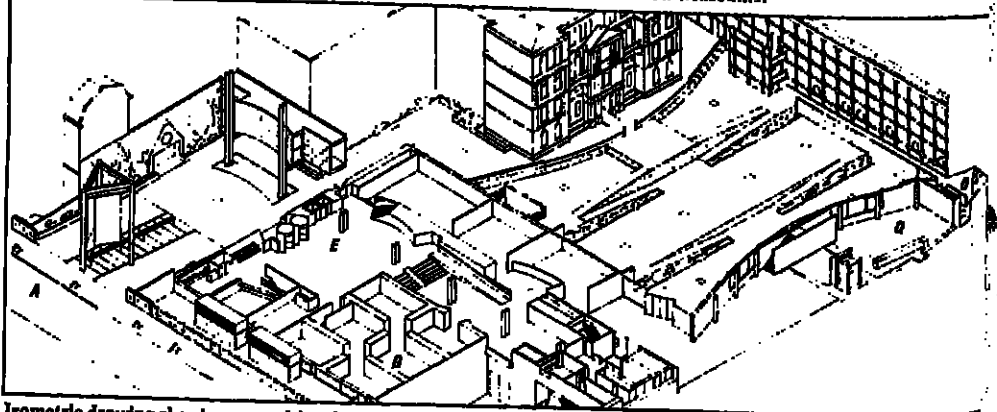
Architects: James Stirling, Michael Wilford & Associates  
Quantity surveyor: Davis Belfield & Everest, Stroud  
Engineer: Steenson, Farming, Mulcahy & Partners



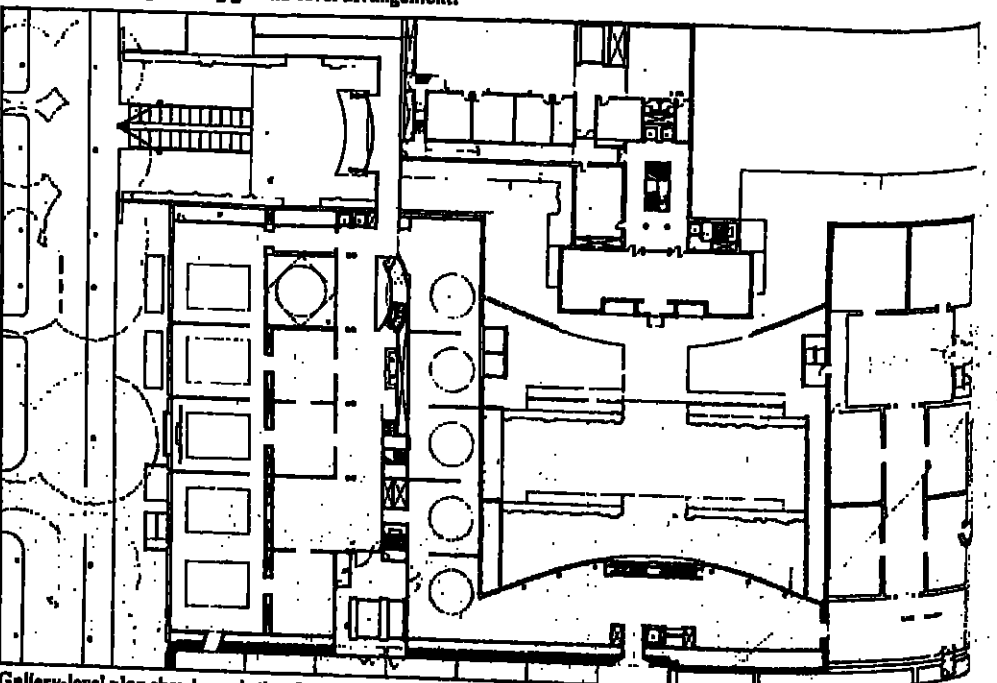
New entrance court.



Model showing disposition of the New Museums.



Isometric drawing showing ground-level arrangement.



Gallery-level plan showing relationship of the New Museums.

## BR puts design to the fore

AS part of major changes in its design orientated departments, British Rail has appointed Jane Priestman, director responsible for architecture, design and environment.

Joint managing director Jim O'Brien said: "The board believes that design in its widest sense has a major part to play in renewing the railways and taking BR into the next century."

"It was no longer considered appropriate to have three separate departments since they were all concerned with the visual presentation of the business and their functions overlap."

The new department will be centred on offices in Croydon, York and Glasgow.

## Practice joins USM

from page 1  
Kay-Lewis believes they prefer working with companies like themselves rather than partnerships.

Whitney MacKay-Lewis have done a lot of work for Midland Bank and have completed more than 30 developments in the City.

These include the recently completed Barclays de Zoete Wedd building, which has one of the largest dealing floors in London, and Leadenhall Court next to the Lloyd's building.

At present the partnership has 135,000sq m of work on the drawing boards and in the last financial year made profits of £500,000 on a turnover of £2.3 million.

MacKay-Lewis predicts that profits this year will be up by 30-40 per cent.

## Finance changes may boost building

A BIG increase in housing association building is predicted following Treasury approval for a new method of financing developments.

For the first time housing association grants and private finance are mixed in a rented housing scheme.

The St Mellons scheme in Cardiff will cost between £12 million and £14 million and produce 600 housing units. Seventy per cent of the funding will come from index-linked mortgage and 30 per cent from housing association grants.

The council is supplying the site for a peppercorn rent in return for nomination rights.

The scheme will use standard house designs from volume builders but the Treasury's decision should be good news for architects.

Greg Lomax of the West Housing Association, which is involved in the scheme, said that there would be other schemes as a result of the new funding method.

## Stoke council announces move to use festival site

A KEY part of landscapes created for the 1986 National Garden Festival at Stoke-on-Trent may be saved from the bulldozer.

Derek Lovejoy & Partners' competition-winning lakes and Donaldson Edwards' series of formal gardens have won a stay of execution—though not at the moment a reprieve.

Stoke council has decided that when the festival ends in October, the bulldozers will not

be retained and maintained by the council along with the ridge, created out of colliery and steel works spoil and always earmarked as a future public park.

Samworth was over-optimistic in his report to the conference, but Stoke's politicians have become aware of the quality of the landscapes created by the festival and now realise

the folly of destroying the best of them.

While they have had a gratifying amount of developer interest, no bargains have yet been clinched.

They now realise that the best of the festival landscapes can attract high-quality development if they remain; if they are bulldozed, the interest of some

developers could evaporate.

Already the debate among council members and their officers turns not on whether the three lakes created by DLP's Will Williams should be destroyed, but whether two or all three can be retained as a setting for a high quality, up-market development.

● Landscape news page 8

## Bentalls proposals

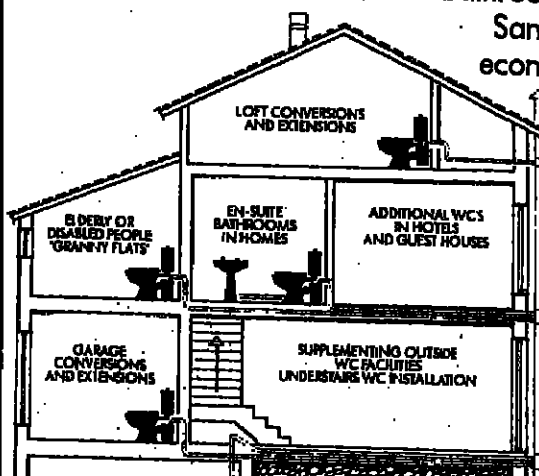
Building Design Partnership's Guildford office this week submitted planning proposals for the redevelopment of Bentalls department store in Kingston upon Thames. The new Bentalls Centre will provide up to 50,000sq m of shopping space, including a new purpose-built store for Bentalls, phased to allow continuous trading during construction and 90 further smaller units. The £120 million development is arranged on four floors around a central court with escalators, glass-fronted lifts and staircases and 1,200 parking spaces will be provided, many on an adjacent site linked by a pedestrian bridge. The development is to be undertaken by Norwich Union and the contract is expected to last five years.

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## Roving envoys

BRITISH architects travelling overseas on lecture tours are being asked to act as ambassadors for next year's International Union of Architects congress at Brighton.

Publicity slides and further information are available from conference publicists Ted Stevens Associates. Contact Steve Bryson on (0242) 577277.

الطابق



## Hackney stays in limelight

COMMUNITY architecture supremo Rod Hackney has attacked both the Government and the RIBA's attitude to inner city regeneration and architectural education.

Writing in the *Chartered Institute of Building Journal*, he said that governments are guilty of not understanding the problems of regenerating the inner cities and hit out at local authorities which have "contributed to dereliction and distrust through grossly insensitive housing allocation policies".

Hackney accused the RIBA of undermining the activity of community architects and of not defending architectural education when "less than 2 per cent of architects are unemployed".

Hackney's possible bid for the presidency of the RIBA has been given a political slant by his presence as a speaker at a four-day major political party conference this year.

Prince Charles' adviser on community architecture would not comment on whether or not he would be challenging Raymond Andrews for the RIBA presidency but close friends have this week been canvassing on his behalf and collecting the 60 signatures he needs to back up a membership challenge.

## £1½m plan approval

WORK on a £500 million retail and leisure centre in Sandwell could start on site early next year, since council planners received no objections to the scheme after giving it outline planning approval.

The new complex, hailed as the world's biggest shopping and leisure centre, (BD May 9), is the brainchild of architect/developer Igor Kolodotshko. It could be open by 1992.

## Jahn leads RIBA line-up for autumn

THE customary wide choice of lectures, exhibitions and conferences will take place at the RIBA and the Heinz Gallery through the Autumn Events Programme for 1988.

The programme of lectures on Tuesday evenings opens on September 20 with a talk entitled "Romanic Modernism" by Chicago architect Helmut Jahn. On October 7 Dr Milor Perovic, head of the Metropolitan Planning Unit in Belgrade, will give an illustrated lecture entitled "With Man in Mind" to complement the exhibition of the same name. Sponsored by Visiting Arts, it will be in the RIBA's second-floor gallery.

Celebrated architect Renzo Piano, an Honorary Fellow of the RIBA and former partner of Richard Rogers, will be talking about the work of his office on Thursday, October 16. On October 28, Edward Jones will talk on "The Genesis of the Mississippi City Hall".

"Sigfried Giedion and the Myth of the Modern Movement" is the title of a talk by Professor Graham Shane from Columbia University, New York, on November 4. On November 25, the inaugural talk for the Eric Lyons Memorial Fund will be given by Norman Foster, and the autumn series ends on December 2 with a talk entitled "London Burning - Tokyo Rising", by Nigel Coates of Brunson Coates.

"With Man in Mind" opens a varied exhibition programme at the RIBA on October 7. This will be in the second-floor gallery until October 31. From November 10-25, also on the second floor, will be an interesting exhibition entitled "Waterfront". This is a show of

## Trafford bid for novel development corporation

TRAFFORD council has made a formal bid to the DoE for a new type of urban development corporation (UDC) to regenerate the decaying Trafford Park Estate in west Manchester.

The council's aim is for a UDC which would work hand in hand with the local authority, averting the political problems which can arise with bodies such as the London Docklands Development Corporation.

Trafford's initiative, summarised in a report to the DoE entitled the *Trafford Park*

By Lee Mallett

*Investment Strategy*, lays down the ground-rules within which the council would be happy to see a UDC operate.

A master planning strategy has been prepared by architects Franklin Stafford working with a professional team including economists Roger Tym & Partners.

The strategy is also being backed by the major manufacturers in the 640ha estate. These include GEC, GKN, ICI, Kellogg, Procter & Gamble and Ciba-Geigy — all of which are finding life difficult in the estate because of widespread dereliction.

"Image is the worst thing of

all," said Michael Franklin of Franklin Stafford. "A lot of firms in Trafford Park pretend they're not really there."

"One firm had a dining room on the top floor of their building, but the view was so appalling they rebuilt it on the ground floor."

Trafford council wants the UDC to be backed up with £90 million of public money for new roads, reclamation, site assem-

bly and incentives over five to 10 years.

Franklin Stafford's plans envisage a new dual-carriageway "boulevard" through the centre of the park with two links from this to the M602 and M63.

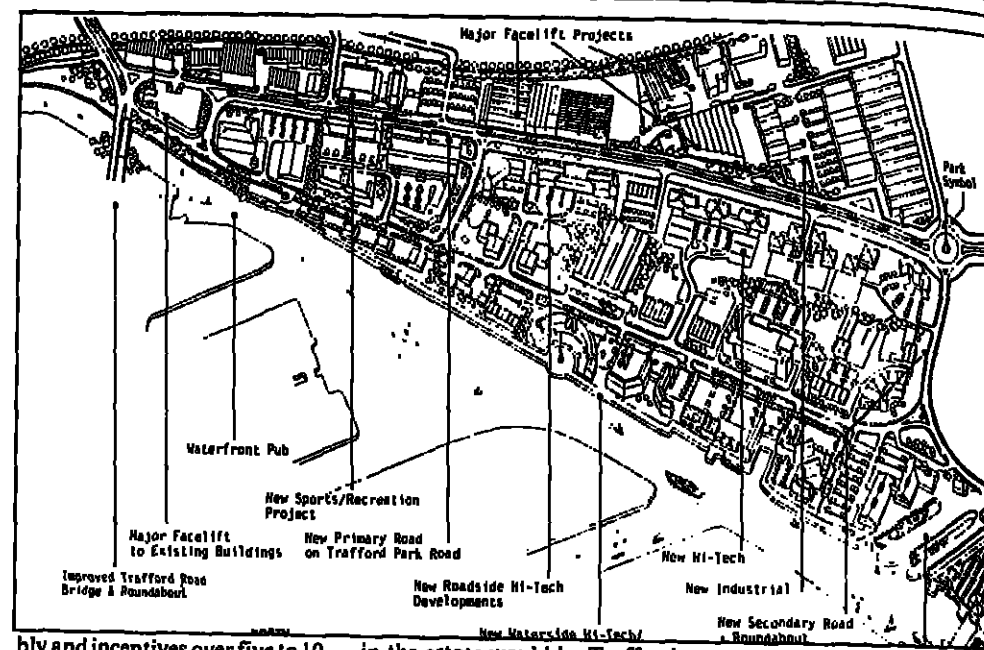
Franklin describes these ideas as a "Milton Keynes" approach, giving the impression that major changes have been effected early on. "It's a question of image."

Two of the first UDC schemes

in the estate would be Trafford Wharfside, at the estate's eastern end on the side of the Manchester Ship Canal, opposite the Salford Quays project, and the regeneration of the central Trafford Park Village.

The latter could extend to about 54,000 sq m — a third of which would be small office suites.

A DoE spokesman said a date for a decision on UDC designations had yet to be set.



## Arcuk ahead

MEMBERSHIP uptake of the RIBA is still lagging behind Arcuk.

RIBA ranks have risen by 1,139 to 27,668 over the last four years — a rise of 4.3 per cent.

But Arcuk membership has gone up by 1,667 in the same period — a 5.9 per cent increase.

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## Diorama tenants win go-ahead for arts centre scheme

THE continuing saga of the Diorama in Regent's Park has taken a new twist with the tenants, Diorama Arts, winning full planning permission for the building's conversion to an arts and entertainments centre.

The scheme — designed by Alan Phillips — is a rival to an alternative scheme for luxury flats designed by Hunter & Partners for the Diorama landlords, the Crown Estate.

But Camden's decision to support the Alan Phillips scheme puts the arts group only a step nearer to its goal of securing the Diorama, which it

has occupied without permission for the last six years.

The Crown Commissioners — bitter over their failure to gain control of the Diorama despite

By Amanda Baillieu

numerous court battles — say they will appeal against Camden's decision, and are known to be hiring some of the country's most eminent planning barristers to help fight their case.

Designed between 1823-24 by the elder Pugin, an assistant of John Nash, the Diorama was an early purpose-built entertain-

ment building in which massive perspective paintings were displayed with illusionistic, atmospheric effects produced by natural lighting.

The building was converted to a Baptist chapel, and then a hospital, both conversions involving radical alterations.

In 1973 proposals were submitted to provide an Israeli religious and cultural centre, but no consent was ever issued.

Seven years later the first of several Crown Estate schemes for the Diorama's demolition was submitted but rejected after Greater London Council objections.

A new application by the Crown Commissioners for the Diorama's conversion to office use, involving developer Greycoat, was also rejected after a lengthy public inquiry in 1984.

In January this year the Crown Commissioners proposed a new scheme by Hunter & Partners for the building's conversion into 18 flats, basement car parking, and either an exhibition gallery or a health club.

Despite the radical nature of the proposals, English Heritage supported the scheme, and recommended listed building consent in July this year.

But the Diorama Arts scheme by Alan Phillips was also recommended for listed building consent, which meant the final decision was left to the local planning authority, Camden council.

Camden councillors had always agreed to support an arts centre scheme, although an officers report pointed out that both schemes were sensitive to the building's unique architectural history.

## Eighteen in the running for Torquay development

EIGHTEEN developer and architect teams have applied to redevelop Torquay's old town site, following this summer's collapse of the £20 million John Laing/BDP shopping scheme.

Architects bidding to design a major retail development for the Swan Street/George St conservation area include Covell Matthews Wheatley Partnership, Hubbard Ford Partnership, Building Design Partnership, Kenyon Howard Wood Levin, Sheppard Robson, Scott Brownrigg & Turner, Holder Mathias, Chapman Taylor Partners, Ferguson Mann, and the Rolfe Judd group.

Torquay council resources committee will be discussing all 18 of the entries at a special planning meeting today.

Up to four schemes will be recommended to the town's main council meeting on September 30 for formal submission at which teams will present models, detailed plans and financial reports.

A decision on the winning entry is likely in the new year. BDP's scheme failed because of financial problems, but was attacked by conservation groups and local people for the wholesale destruction of historic Victorian buildings in the area to make way for a 1.2ha shopping mall.

Bristol-based architects Ferguson Mann produced proposals that refurbished and rebuilt the run-down area and turned it into a major retail attraction while keeping the character and small scale of the existing buildings.

Torquay council, which chose the BDP scheme from 16 tenders has been regarded as the chief "vandal" by residents and conservationists.

The latest invitation to developers could give the council the chance to save its face and to save the old town area.

## Haringey's design service revamped

MAJOR reorganisation of Haringey council's Building Design Service is in its final stages.

The service, currently expanding and looking for 32 new staff, has been moving towards a structure based on co-operative and multi-disciplinary lines.

And this is the first time such a structure has been used in local government, Haringey claims.

Peter Doble, chair of Haringey's planning committee, said: "What we want is people who will take responsibility and who can work closely with the community."

The Building Design Service has approximately 250 staff and undertakes the design and supervision of most of the council's capital building programme.

Since 1979 the service has been organised around eight area architectural teams supported by a central support team and conventionally managed

quantity surveyors, environmental engineers, and clerks of works sections.

Over the last year the service has been introducing collective working and self-management based on the concept of a management board consisting of team leaders from the eight teams, fully accountable to multi-disciplinary teams.

Management board co-ordinator John Murray said: "This represents a major departure from the traditional structure in that all the people required to provide a complete service work together in one team."

And because our teams operate on an area basis, we hope there will be an awareness among all staff of the particular problems and needs of the area, producing a better service all round."

The reorganisation has two major features — eight new multi-disciplinary teams operating on an area basis with support from the central support team and a co-operative management board made up of the leaders from each team.

The basic units of the new structure are the eight teams of about 20-25 people including eight or nine architects, two quantity surveyors, two engineers, four clerks of works and three administrators.

## More music

MORE lunchtime concerts have been arranged at the RIBA after the success of the first series in the spring.

The new series will be at 1pm on Wednesday, November 19, November 26 and December 3 and tickets are £1. Details from the RIBA, 01-580 5533.

## RIBA to drop 1986 efficiency award

THE RIBA is not presenting its energy efficiency award this year because of a bad response and poor standard of entries.

Only three applications were put forward by architects for consideration.

Energy Group chairman, Max Hutchinson, said, "The response was appalling and the judges were certainly not able to make an award."

The RIBA this year limited the award to buildings which had already been honoured for their design to show how energy efficient thinking was part of the everyday design process.

But the poor responses showed the reverse to be true. One eligible entrant told the RIBA that his building contained no noteworthy energy efficiency features because they were not part of his design brief. The Energy Efficiency Award will be revised in 1987 when any building completed in the last five years will be eligible for entry.

## Nuclear shelter out

FOLLOWING hot on the heels of Nicholas Ridley's decision to give the go-ahead to a 1,000-person nuclear shelter at Peterborough (BD September 5, 1986) comes news of the rejection of a massive nuclear survival training centre in North Yorkshire.

The centre, near the village of High Birtwist, Harrogate, involved the excavation of 20 nuclear shelters and the construction of an amenities building, as well as the conversion of a barn. But it failed, primarily because of poor access to the site.

The project would have entailed the training of up to 100 people per week for 40 weeks of the year in the practicalities of surviving a nuclear explosion.

## Sub-contractors urging new defects clause

ARCHITECTS could come under pressure to ignore potentially dangerous work if the Joint Contracts Tribunal agrees to the latest request by the sub-contractors next month.

The engineering association, CASEC, supported by other specialist contractor's organisations, wants to insert a new clause into the JCT agreement which would limit the power of the architect to order widespread testing on work suspected to be defective.

If the work is found not to be defective and an arbitrator judges the architect to have acted "unreasonably", the

client could still be made to pay a proportion of the costs.

The Association of Metropolitan Authorities, backed by the British Property Federation, says the clause would be "totally unacceptable".

The AMA claims that it could lead to an architect ignoring potentially dangerous work for fear of incurring extra costs to the client.

The AMA said it is "so fed up" with the dispute over who pays for the testing of work, it has threatened to split with the JCT and advise members to insert its own amendments into building contracts.

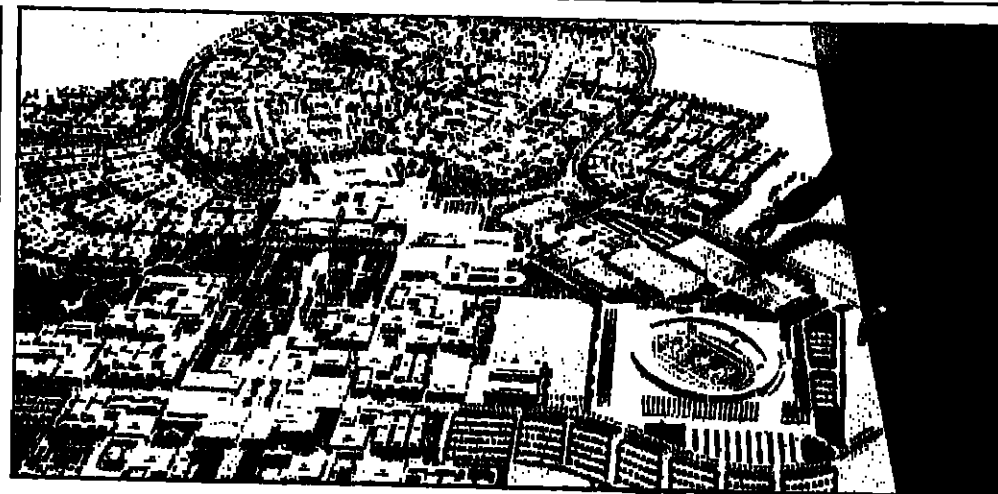
## Singular success

BIRMINGHAM council's pioneering "singles only" refurbishment of two tower blocks in the city has been so successful the council is considering converting three more blocks.

The 20-storey Brooks Tower and the 17-storey Dorset Tower in Hockley were converted last year for £120,000 from the Inner City Partnership programme.

The council has carpeted all the flats, provided the young tenants with cooker, fridge, bed, table and chairs, and appointed block stewards as resident managers.

Many older tenants have opted to remain in the previously run-down blocks because of the improvements to the accommodation and a rise in the quality of life in the area.



## Model of perfection

German architects Heine Wischer & Partners of Stuttgart turned to Irish modelmakers to create the £50,000 model of their design for the proposed Al Rashid University in Baghdad.

Gerald Crowley Modelmakers of Dublin constructed the 1:500 scale model which measures 5.7m by 3.4m and shows the university's central faculties, sports facilities, hospital, community services and housing for 31,000 people.

Information for the model was gathered from about 850 drawings and detailing is accurate right down to the last window and arch.

## Heritage that will do nicely

AMERICAN Express is to sponsor the 1986 Europa Nostra awards, which encourage the protection of Europe's architectural heritage.

Europa Nostra presents 30 annual awards in 14 categories, from restoration of buildings to removal of ugly features from city landscapes.

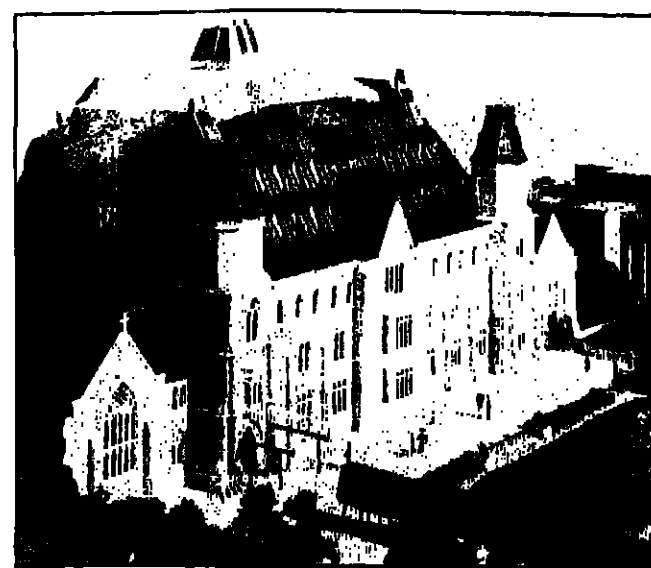
The closing date for the 1986 awards is October 16, with the winners announced in January 1987. Europa Nostra is a federation of conservation societies in 22 European countries.

Entry details from 9, Buckle Palace Gate, London, SW1 E6JP.

## Local team

LOCAL planning teams may soon operate in Lambeth, South London — probably based in Brixton or Waterloo.

But the proposal needs support from local groups and trade unions before it goes ahead.



## Underground link-up

AN international consortium including five British companies is to extend the Athens Metro by 26km. It includes Freeman Fox, Sir William Halcrow, the Design Research Unit, Halcrow Fox, Kennedy & Donkin, Charles Haswell, and London Transport.

## Court case

This rather intimidating structure is the new crown court complex at Wood Green, designed by the Property Services Agency and being built by John Laing Construction.

The 10-court building is based on a reinforced concrete frame with lead-covered sheet cladding and an artificial slate roof. The seven-storey building stands next to the existing courts in Lordship Lane and is due for completion in summer 1989.

The contract is worth £8.7 million.

# Anti-apartheid architects want products boycott

ARCHITECTS should boycott materials imported from South Africa says the new anti-apartheid group, UK Architects Against Apartheid (UKAAA).

At its inaugural meeting last week, there was a unanimous vote for the boycott and for listing of all companies with South African connections.

The same motion called for lobbying of the RIBA, Arouk and other related professions to further derogue South African degrees.

It also urged that South African architects and students

should be excluded from conferences and competitions and specifically from the UIA conference in Brighton next year. The most rousing speech of

By John Wood

the meeting came from Cedric Price who slammed the RIBA over its shameful record.

He said it had taken 13 years just to get the South African schools derecognised and described the institute as an extraordinarily "derelict" public body.

He also demanded that the

ISAA be banned from the 1987 UIA conference in Brighton, and warned the organisers: "It isn't too difficult to louse up a conference."

He concluded: "We must make those still practising architecture in South Africa realise they are becoming professional lepers and that ethical leprosy is very slow to cure."

Peter Ahrends, who spent most of his childhood in South Africa, backed the call for the RIBA to sever all South African links and for the exclusion of the ISAA from next year's UIA conference.

A letter from Richard Rogers said the group had his full support and urged all architects to join it.

Bob Giles, an RIBA Council member, said the organisation would be a great help in debating South Africa within the institute.

He described how apologists on the council had flown in ISAA members from South Africa to speak, but added that recently he had detected changes in the attitudes of council members.

Another council member, Jake Brown, said that all candidates in RIBA elections should be asked to declare their attitude on South Africa.

Rusty Bernstein, a South African architect who fled the country in the 1960s, said that sanctions were at best a gesture.

But he added: "Don't underestimate their effect in South Africa and the way they change minds there. That is why we need this organisation."

Abe Hayem, chairman of UKAAA, also invited related professions such as town planners and builders to join.

Two other speakers at the meeting were Denis Goldberg, an African National Congress (ANC) member who spent 23 years in a South African gaol, and Mike Terry from the Anti Apartheid Movement, to which UKAAA is affiliated.

## No joy on RIBA subs for non-practitioners

THE RIBA looks set to alienate some of its longest serving members over a decision to maintain high levels of subscription for non-practising architects.

Bromley's assistant chief executive, architect Adrian Stungo, asked the RIBA to reduce his subscription in line with the Royal Institution of Chartered Surveyors because he no longer followed his professional discipline.

"As an executive in a London borough, my RIBA membership is irrelevant to my work."

"However, I do have a sentimental attachment to the institute."

But RIBA president, Larry Rolland, told Stungo the institute was going to maintain its fee scales for non-practising members.

Stungo's resignation will be presented to the next RIBA council meeting.

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Garden festivals were the focus for the Landscape Institute's annual conference, held at Keele University. Tony Aldous reports.

## Institute lobbies for policy change

THE Landscape Institute has been lobbying Government ministers to try to ensure a landscape design input into its policies. Institute president John Whalley told *BD*.

Subjects being put forward include:

- A more rational framework, for future garden festivals to minimise uncertainty and consequent mistakes and waste;
- a landscape design input into current discussions about security and crime prevention. The Home Office has declined to include landscape representatives in seminars on the subject, but Whalley has approached Home Office minister David Waddington with a view to reversing this;
- a wider landscape dimension to the Branson "clean-up" campaign inaugurated by Mrs Thatcher;
- a landscape input into local planning. "It, as Mr Ridley

suggests, structure plans are to disappear and all plan-making is to be conducted at a local level. It is essential that landscape planning should be part of that process."

Of proposals by some parties for a Ministry of Environmental Protection, Whalley says: "The French called their ministry 'Environment and Quality of Life'. And quality is what it's all about."



John Whalley — "Quality is what it's all about."

## Minister announces new approach to garden festival sites

FUTURE British garden festival sites must be chosen after decisions on their long-term use, DoE minister Lord Skelmersdale told the Landscape Institute 1986 conference.

He told delegates that he favoured a longer run-up to festivals in order to allow adequate preparation and avoid the mistakes of excessive haste. Skelmersdale's positive approach at least on these two points gave reassurance to the conference's 150 participants who had been agonising on the

previous three days over what was wrong with British garden festivals to date and what was needed to improve the position.

His words will not have satisfied those who hanker after the long-established German model where there is a 10-year preparation and growing period (in Britain, about two), budgets five or six times ours, and the assumption that the end result will be a permanent public park.

There has been much anguish in the landscape profession that Stoke's competition-winning landscapes might be bulldozed

just to accommodate warehouse or industrial buildings, and that the greater part of the 1988 Glasgow festival site is already committed to housing development by Laing.

Skelmersdale had no concessions to those who wanted parks. He argued that what Britain needed was an improved environment for homes and workplaces.

Unlike continental flat-dwellers, the British did not need large new parks, and such influence as he had in government would be directed to ensuring that garden festivals were not used for that purpose.

Several speakers stressed that the "festival" element has been much greater in Britain, in contrast to the strongly horticultural slant of German and Dutch shows.

Welsh Office landscape architect Charles Smart expressed concern that the ramazzazz of a six-month festival distorted decisions on after-use. Simon Richards of Aldsworth argued that sponsors would be prepared to put more into the landscape they supported if its fate was clearer.

Lord Skelmersdale replied that prior decisions on after-use would meet these points.

Jim Eardley of Eardley Goss Associates made a plea for a garden festival in the south of England. "People in the south don't know what a garden festival is," he said.

A festival in, for instance, London Docklands, would "get southerners going north of Watford" to other festivals.

William Gillespie, lead consultant for Glasgow, explained how the 1988 festival will be based on "product design".

The Stoke festival is now proving very popular, but is unlikely to draw more than 2.5 million visitors as against the 3 million-plus hoped for.

## Heading for an Oriental festival

TWO main speakers at the Landscape Institute conference on garden festivals left the Keele venue halfway through the second day for Singapore, to help plan the country's first garden festival.

Rodney Beaumont of William Gillespie & Partners and Dutch landscape architect Pieter van Loon have both taken leading roles in past festivals. Beaumont was design co-ordinator for the 1984 Liverpool festival; van Loon played a similar role in Amsterdam's 1982 Floriade.

This invaluable experience helped to win them the key role of design consultants for Singapore International Garden Festival.

Singapore's first festival will take place on a 50ha waterfront site in 1988-89. Gillespie's joined with a Singapore practice, the Alfred Wong Partnership, to submit a joint bid for the job. Van Loon was brought in to give further strength to the submission. Seventeen practices were interviewed.

While the run-up allows only two years for planning, van Loon



Rodney Beaumont (top) and Pieter van Loon — off to Singapore.

makes the point that "when you have a 12-month growing season, with plants growing 24 hours a day, two years is worth six in Europe". The budget for the festival is 42 million Singapore dollars (about £14 million) excluding plant material.

## Landscapers told to grow up over costs

LANDSCAPE architects and their clients should grow up and take a mature attitude to planning garden festivals and other commissions, says Bristol private practice landscape architect Janie Thomas.

Her remarks, made in an interview with *BD*, supported criticisms made at the LI conference of the competence of some of her colleagues in construction and cost control at the Stoke Garden Festival.

"In Germany and America a long professional training produces landscape architects who are really competent in the relevant aspects of these matters," she said. "In Britain, a six-year course produces only somebody who thinks he knows. We are still an adolescent profession. We — and our institute — need to grow up."

Thomas's criticisms echo those of John Tanner, cost consultant for both the Liverpool and Stoke festivals. Speaking on the conference's third day, he told delegates that 40 per cent of the NGF budget was spent by landscape architects and that they were all too often

putting forward schemes which would result in over-spending. "They quite regularly make mistakes," he said, and caused problems both for those building and those running the festival.



Janie Thomas — "We are still an adolescent profession."

Thomas said that while landscape architects at Liverpool and Stoke had shown "remarkable capability", the profession was still grappling with new challenges in an adolescent way.

If clients asked them to work to an impossible time-scale or without a proper brief, they should have the maturity to say no.

## Infill

## Designs which miss the point

ENERGY World is fascinating as far as it goes, and on the whole stylish, yet it is largely irrelevant to the real energy crisis.

Much has been spent on promotion and packaging, but the lack of attention to the energy problem in social and environmental terms means many of the displays miss the point.

Britain is facing an energy crisis, although the present glut of oil and our long-term reserves of coal often obscure the fact. Among energy scientists the debate is one of timing — deciding when energy demand will exceed supply. Five years ago it was popularly put at 2010, today a little later, but an energy crisis looms, in spite (dare I say it) of this exhibition.

Government policy in the energy field is seeking to buy time. Through better design, better planning, pricing policy, exploration of renewables and more efficient transfer systems from fossil fuels to supply, we are being persuaded to create an energy-efficient world.

There is no such thing in Britain as a national energy policy — many of the standards are divided between the Building Regulations and planning laws; nationalised energy industries have an interest in selling energy, not saving it; and transport is handled by a ministry which seems indifferent to the policies of the Department of Energy down the corridor.

Complacency is a problem, as *BD*'s survey of architects' views on energy showed (*Energy Supplement*, July 1986) but Chernobyl should change that. Unfortunately, this exhibition at Milton Keynes is hardly likely to bring about a new awareness, especially among designers.

Half of the energy consumed in the UK goes into heating and lighting buildings. Of the remainder, about 20 per cent goes into transport, slightly less into industry, and the rest into agriculture and odds and ends. Buildings are the key.

Unfortunately, the critical energy decisions in the development field relate to density, layout and configuration — not detailed architectural considerations which fascinate most designers. But this is exactly the problem with Energy World; energy-efficient buildings require to be compact, with the maximum of wall and roof sharing, orientated to allow sun penetration, and grouped into mutually protecting units for maximum micro-climate benefit.

At Energy World, the show houses are nearly all detached, in spite of such buildings being the most energy-inefficient type. Terraces and flats are far more efficient, both in themselves and because they allow for greater densities and hence less transport costs. Of the 50 energy show houses at Energy World, only four schemes are based upon compact building types; the remainder are sprawling ranch-type homes better suited to the energy decadence of the 1960s than the post-Chernobyl age.

Of the demonstration projects which faced social realities and still created attractive architecture, David Tuckley Associates' modest three-storey terrace of four units showed the way forward. Designed to appeal to the first-time buyer and priced in the £45-£55,000 range, Tuckley uses the well-tried south-facing conservatory and fan, but avoids the ostentation of many of the show houses which often treat their conservatories as Victorian palm houses or worse. Alongside the exhibi-

**Brian Edwards reviews the Energy World exhibition at Milton Keynes, and finds it full of style but lacking in substance.**

tion Tuckley is already building a scheme of 33 "energy" houses, in south-facing terraces with modest conservatories incorporating solar panels which provide electricity via photovoltaic cells. The building site of Tuckley's houses proved far more informative than many of the glossy packages put out by other manufacturers.

The problem for many architects is reconciling the formal aspects of design with the dictates of energy-efficient layout. Solar aperture lends itself to an elegance of physics, rather than architecture, as too many of the displays showed. Large glass areas, unrelieved by solid and over-sailed by deep eaves, create an aesthetic of their own, quite different from the machine or neoclassical ethics of current preoccupations. Such housing may produce its own tradition, but the language is written by Newton, not Ledoux.

Energy World is too grand a title for the exhibition. I failed to see a world view, or even a single exhibition from overseas. There was no mention of combined heat and power schemes in Denmark, of wind generators in Norway or even solar experiments in France.

As a trade show I should have expected no displays of fringe interests such as wave power or harnessing the energy of tides. But the 60-foot wind generator looked like an afterthought, though it could provide the energy for nine houses. It acted as a marvellous totem pole, standing high above the Bedfordshire landscape, but its location away from the rest of the exhibition, and reached along a tortuous path, somehow summed up Energy World.

Solar Square, too, was a disappointment — I had expected something grand, a display of sun power, no less. But instead, a few seats, planting and a piece of sculpture.

Milton Keynes is full of ironies. Folksy houses inspired by the vernacular of Sherwood Forest stand almost alongside some of the slickest factory units in Britain. To reach your friends in their energy-conscious houses in Pennylands or Great Linford, you drive along the 1km grid of dual carriageways through endless roundabouts, consuming in fossil fuels all the savings made by good solar layout.

It is said that the energy required to make a brick would drive a family car 12 miles. One wonders what the true energy equations are of some of the demonstration houses costing £160,000 at Energy World; whether capital energy costs, versus running energy costs, were put into the computer programme, and what the energy price is of all those roads, were issues conveniently overlooked.

But at least Milton Keynes is facing the energy problem and its experiments stand in contrast to the deafening silence of other new town and development corporations. For those who have not visited Energy World, the official guide at a modest £2.50 is worth every penny, particularly for the admirable technical supplement.

● Energy World ends on October 1.

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## Turning point

THE exhibition which opens at the Royal Academy next week, on the work of Norman Foster, Richard Rogers and James Stirling, will be the first public affirmation of a belief in modern British architecture since the Festival of Britain. While the cost looks lavish at some £500,000, the price will have been well worth paying if the show brings increased attention to the wealth of architectural talent available in Britain today (by no means the monopoly of the subjects of the exhibition). With Jeremy Dixon's first-class proposals for the Royal Opera House now launched, and with the prospect of the National Gallery extension designs emerging in the not-too-distant future, this is the liveliest autumn for architecture in this country for years.

Will it mark a turning point in the fortunes of the profession, and its standing with the Great British Public? It just might; apart from anything else, the notion of showing current architecture as a major exhibition subject makes you ask

why it is that the Tate, for example, doesn't have some small portion of its space devoted to architectural drawings — and/or paintings. The point at which architecture as art form comes back into the realm of public debate via exhibitions is one where the profession as a whole has the chance to throw off the shackles of social criticism (part-justified) which have bedevilled it over the last 20 years. The new show is a heavyweight response to the semi-frivolous tone of the Academy's Summer Show architectural room. And a heavyweight response is surely needed to the anti-architectural attitudes which are instilled in the minds of too many opinion-makers.

For examples of the way in which British architects are more frequently honoured abroad than in their own country, one only has to look at the immediate or recent history of Foster, Rogers and Stirling themselves. Foster spends years working on designs for the BBC, to have them ditched in favour of what we can confidently predict will be

The Editor's Comment



something worse: Rogers is rewarded for agreeing to act as an assessor for the *Financial Times* architecture awards by that paper carrying an unbalanced diatribe about his new Lloyd's building by a broker who preferred to remain anonymous; Stirling finds that the City of London authorities look determined to give him as hard a time as they have his client for years.

Now is a time for optimism, however. The might-have-been schemes at the Academy are matched by the solid achievement of Lloyd's, the Stuttgart gallery and the Hong Kong bank building. There are glimpses of what might happen in the future. The exhibition should be a tremendous success.

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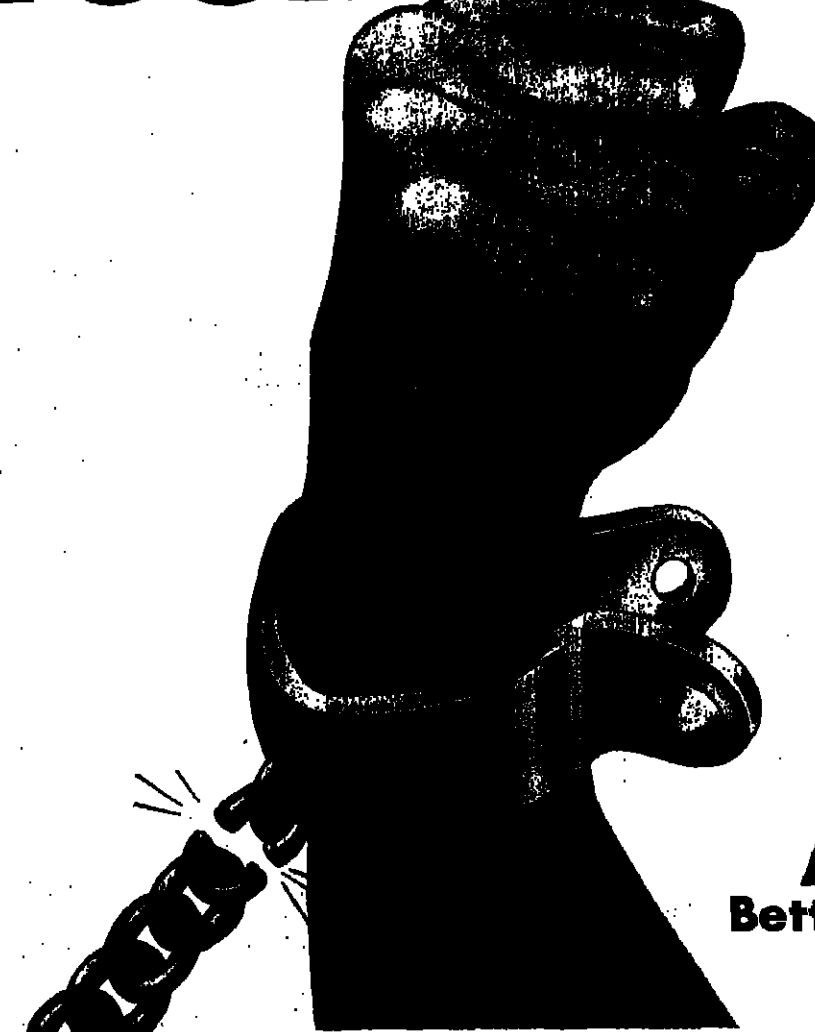
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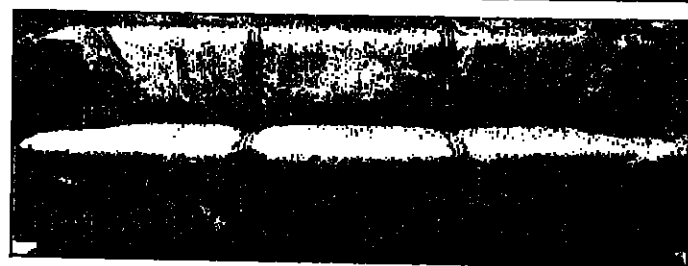
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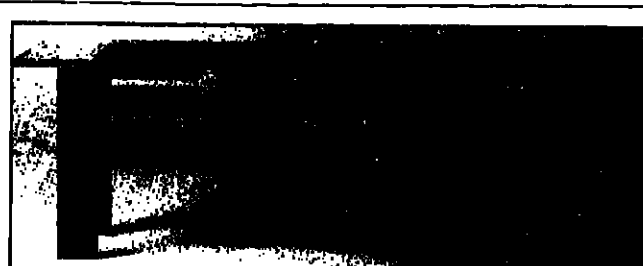
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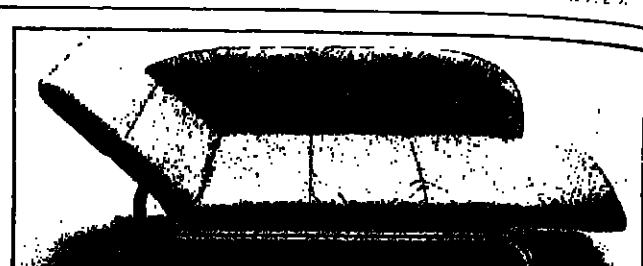
## Perspective



Vico Magistretti's "Cardigan" chair (sofa) for Cassina.



Miles Carter's "Drury Lane" solid timber reception seating.



Kita's remote-controlled "Neo" chair-longue for InterProfil.

## Away win in Milan

THE Italian hosts were upstaged by their guests at this year's Milan Furniture Fair, where some of the British exhibitors unexpectedly found themselves the focus of attention, writes Jan Burney.

As the usual fashionable crowd gathered on the pavement outside the chic Driade showroom on opening night, it was a young furniture design student from Ravensbourne who was selected to be photographed from among the crumpled linen suits and clinging miniskirts.

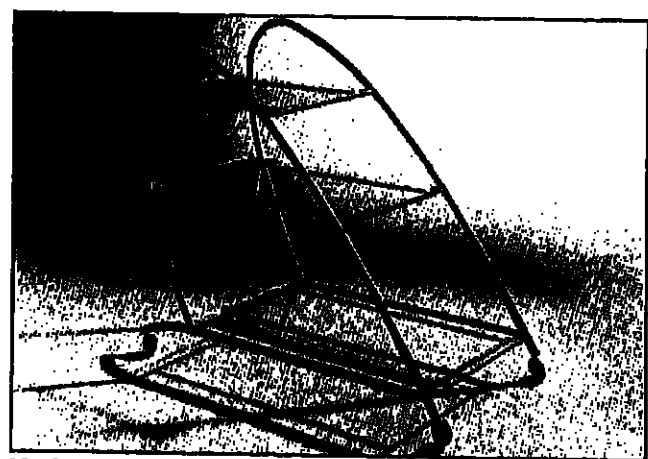
A few hours later, his moment of fame past, he was breaking into his youth hostel after its midnight curfew and the next morning he was back on the Flux Design stand, helping Peter Christian and Paul Chamberlain cope with the stream of visitors, buyers and potential agents who stopped to look at their new range of metal furniture and snap up the entire collection of postcards and T-shirts they had designed.

Flux are one of the young British design companies which took advantage of the 60 per cent DTI subsidy offered to first-time exhibitors and ploughed their, as yet minimal, profits into taking their products to Milan. The bookful of orders from Australia, Scandinavia and North and South America that they will be

bringing back with them, not to mention appearances in half a dozen French magazines as well as the Ravensbourne student's picture in the *Montreal Voice*, is overwhelming proof of the worth of their investment.

British furniture design and manufacturing companies who have previously exhibited in Milan were already aware that their return trip this year would be worthwhile. More established firms like Miles Carter, who designed the furniture for the BBC chairman and director general's offices, the Victoria & Albert Museum restaurant and the VIP lounge in Terminal 4, were back, alongside Conforti Ltd, showing their new Abracadabra range. The 12 other companies who joined them included enterprising newcomers like Tory MP Robert Banks' Princes Design, with their "Suzy" stool and "Jeeves" table, and Thomas Murphy, who graduated from design college in Dublin just two years ago.

Like his young compatriots in Milan, Murphy is likely to come back with the full order book that should persuade manufacturers here to produce his furniture in the greater volume



Matthew Hilton's glass and metal trolley (or shelving unit) for Sheridan Coakley Products.

that would drastically bring down its retail price. But it is ironic that design companies like Sheridan Coakley, whose furniture by Matthew Hilton and Jasper Morrison clearly has enormous appeal for international buyers, should have to prove their commercial viability by spending their limited funds on going to Milan.

Elsewhere in the "Stranger's Enclosure" of the foreign halls, the French furniture manufacturers' association, VIA, had created an elegant arcade hung

showroom opening in early October at Royalty Studios in Lancaster Road, Notting Hill.

Faced with this competition, the squad of leading Italian companies came into the field in defensive mood, bringing on well-tried players who demonstrated newish versions of techniques that have brought success in previous international fixtures. Perhaps in response to the recent decline that has affected the furniture trade, (now that Italians, too, have discovered the vir.) the chaise-longue, a compromise of bed and sofa, was one of this year's favourite items.

At B & B Italia, Antonio Citterio produced one of the most elegant for the "Sity" range, described by these best-advertisement award winners as "eclectic polyvalent and polyglot" furniture. Not many other designers were saying much that was new, in any language, and down at Alessandro Mendini's Studio Alchimia, chairs stuck with sponges and plastic conch shells were "for listening to the sea in".

At Cassina, sartorial anglophile Vico Magistretti unveiled his comfortable old zip-up "Cardigan" while Toshiyuki

Kita was hoping "Luck" would be as good as a "Wink", the success-story chair he designed for Cassina's 1983 collection. Like many of Italy's leading designers, Kita was keeping his options open and his version of the chaise longue, "Neo" for InterProfil, was gas-powered and remote controlled. Mendini, too, played it safe with "Ginevra", his version of the traditional "capitonné", for Zanotta.

The company's other 1986 offering was a reproduction of the "Spugna" bar stool, designed by the Castiglioni brothers for a Milanese bar in the 60s.

Apart from Norman Foster and Tencio's "Nomos", one of the few real highlights of the show was the low-voltage collection by the German lighting wizard, Ingo Maurer. Even at his silliest, with "Bibbidi", Maurer's designs had more originality and wit than the "new" Memphis collection, through Marco Zanini's glass fibre "Roma" chair contributed a literal bit of sparkle with its iridescent finish. Most of the pieces were laminated, and lamentable, but one by Formica, Giovannella, was a rather elegant shelving unit. Miss Formica was one of the dozen young designers in Memphis' "Twelve New" collection. Needless to say, they'd pinched at least one of their star players, James Irvine, from England.

At Cassina, sartorial anglophile Vico Magistretti unveiled his comfortable old zip-up "Cardigan" while Toshiyuki

## Scorpio



## Minders chosen for Venturi's gallery job

CONGRATULATIONS to Sheppard Robson for being the second practice hired by the Sainsbury's to work on the National Gallery extension.

But their role — as the National Gallery is at pains to point out — is purely to help in the execution of Venturi's design. "We'd always wanted a UK firm this end," said the gallery's press officer, failing to mention that Sheppard Robson had been one of only seven out of 79 practices to reach the second stage of the original competition.

But Scorpio was told not to congratulate Sheppard Robson face to face "as they're not quite sure of their exact role yet and it could throw them into a panic".

Is this because Venturi is taking so very long in getting his genius down on paper? Latest date for seeing even a drawing has been put back to early next year.

Venturi is taking so long, in fact, that at a recent dinner one of the Sainsbury brothers urged the great man to get a move on. "We must have it sewn up by the end of the year," he pleaded. New National Gallery director Neil MacGregor nodded in agreement. Between mouthfuls of more-expensive-than-Sainsbury's food, Bob moaned: "... but designing buildings can be so stressful".

## Break the ice at parties

AN ideal stocking filler, sure to put a whole generation of architectural siblings off entering the profession, is a paper model kit of the Lloyd's building now available from the Royal Academy at a mere £19.95.

Even before the opening of the Foster, Rogers and Stirling jamboree, these laminated foil replicas are reported to be selling like hotcakes. Scorpio has ordered a "review copy" and will be advising on structural stability.

Meanwhile, if you're fed up with staring at unsightly gaps left by fallen tiles in the smallest room, Norm, Rick and Jim have just the thing: specially designed tiles with spidery doodles of a bridge, a crooked building with a sun scoop and a bit of a plan. Who said they couldn't draw? These porcelain masterpieces are also available from the Academy at £4.50, or £4.95 with a cork back if you prefer the reversible versions.

● Posters for the Academy show involve three golden pencils heading towards Tower Bridge like Cruise missiles. Photowork by the team that does the Benson & Hedges ads, appropriately for three gold medalists.

## Rod keeps them guessing

MACCLESFIELD'S answer to the Monocled Mutineer, Rod Hackney, is keeping everyone in suspense until October over a decision on whether or not to run against Raymond Andrews

for the RIBA presidency.

To add to the drama, those who follow these things report an interesting offer, said to have been made to Andrews by Hackney — persuade Owen Luder to pull out of the race for the UIA presidency (definitely being contested by Hackney), and I won't stand against you for the Portland Place top-spot!

Andrews is said to have been "shocked" by the suggestion (and is making no comment about it). But has anyone told him the deal could save the impecunious institute £8,000 in ballooning costs?

● The Mexican Institute of Architects is paying its respects to the Mutineer by presenting him with its top award next month. Hackney is off to central America in person to receive the gold medal.

Not bad for a man "without stature or experience" (copyright P Harrison).

## Sponsorship starts at home

THAT well-known patron of the arts IBM could do well to pass a little more of its sponsorship into the world of architecture — and in particular the construction of its own buildings.

Specialists called in to look over the company's Hampshire computer centre — which won an RIBA accolade for Darbourne & Darke when it was finished eight years ago — discovered that beauty was only skin deep.

The brickwork needed repairing and no less than 13km of mastic had had its day, apparently aided by an accountant's last-minute cost-cutting decision during construction.

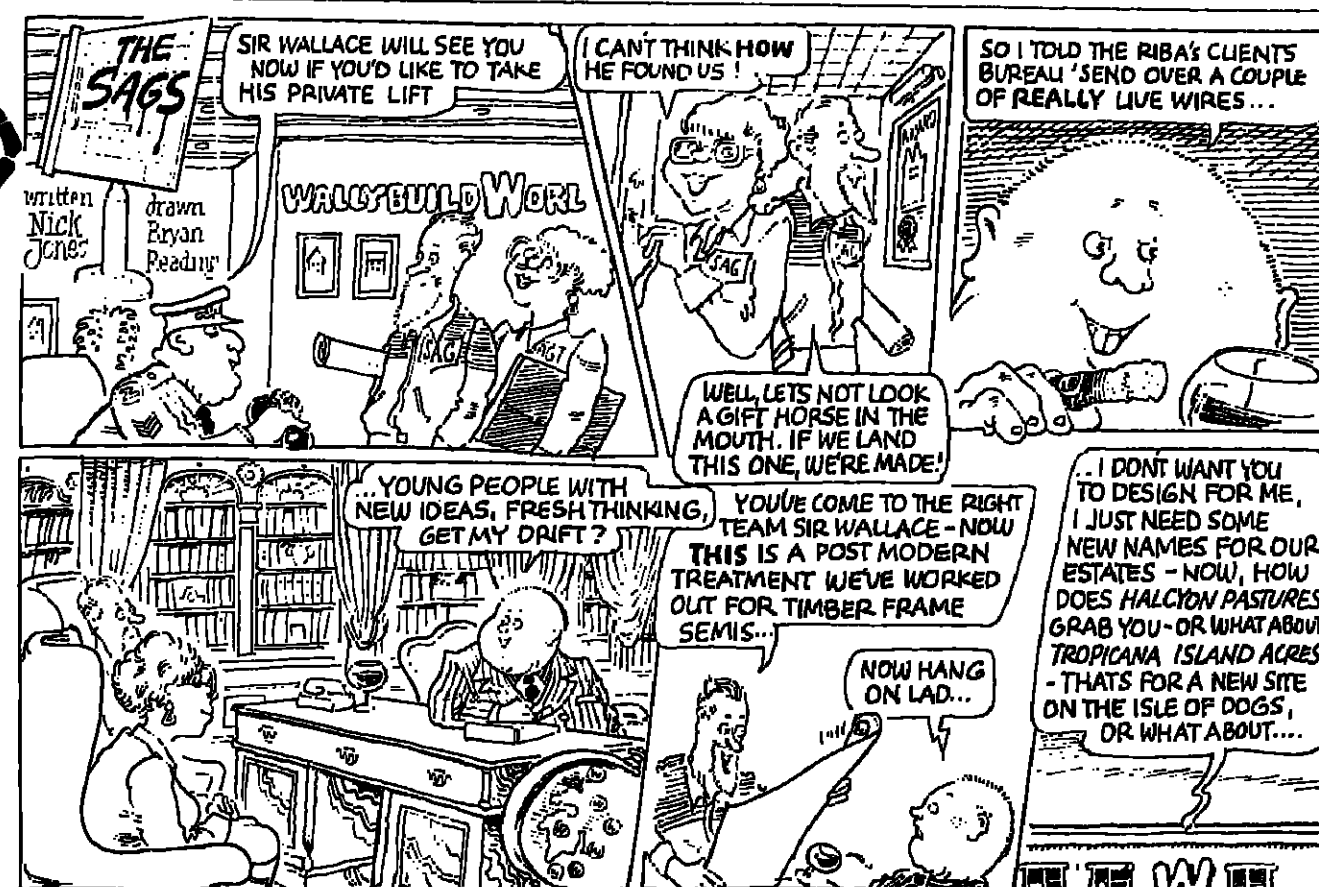
## Shotgun wedding?

CONGRATULATIONS to Jim Sneddon, who after all these years is set to do the decent thing and actually join the RIBA. There is no truth in the rumour that he is doing it because institute secretary Patrick Harrison is otherwise threatening to charge him rent on the offices he uses in the community architecture centre.

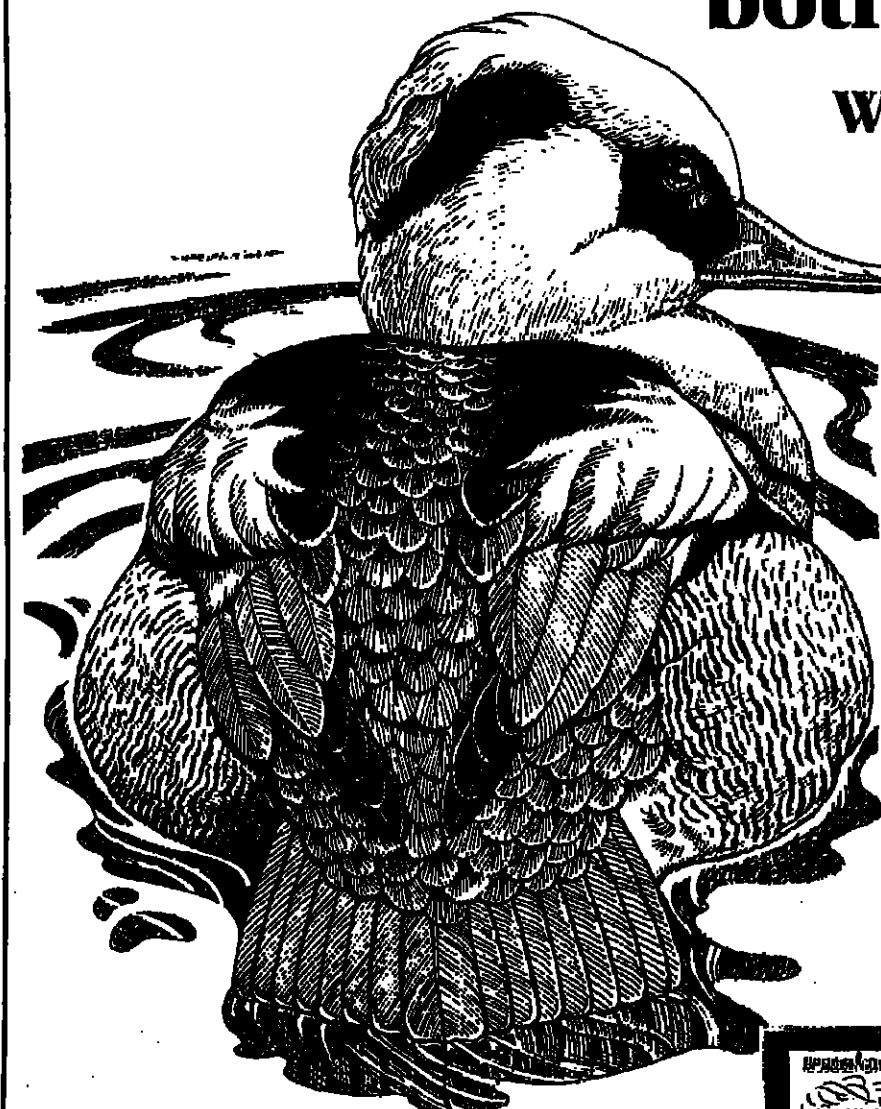
## 10 years ago

BUILDINGS containing high-alumina cement concrete have been given a generally clean bill of health in a report by the Institute of Structural Engineers. They say the only danger is likely to arise where there are long spans subject to adverse atmospheric conditions and which would be particularly affected by water penetration. *Building Design*, September 24, 1976

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# Ignoring the historical facts

From Professor Geoffrey Broadbent, head of architecture, Portsmouth Polytechnic

THERE may be good reasons for deploring the worldwide return to Classicism, but if there are, Abe Hayem does not seem to have found them (*BD* September 5 and the *Guardian*, August 19). He can only conduct his campaign to associate the Classicism of the 1930s with Nazism by, Lubetkin-like, ignoring the facts of architectural history.

Lutyens, after all, was no Nazi, nor, with the possible exception of Philip Johnson, were the architects of Roosevelt's "New Deal" America. They used Classicism specifically to express democratic values, which is entirely appropriate since, at the very founding of the United States, Thomas Jefferson himself had insisted that Classicism was the architecture of democracy. In Washington alone, the Classicism buildings of the 1930s

include Constitution Hall, the National Gallery, the Supreme Court and the Jefferson Memorial.

But Classicism proved to be the architecture of Marxism too. Naturally enough, after the Russian revolution the constructivists, not to mention Le Corbusier and other Western Modernists, were eager to offer their services, of the kind which Hayem describes as "advanced technology, sociological thought and richness of materials, construction techniques" etc. They were rejected.

After the largest exercise ever in public participation, the Soviet Jury selected Ioffe's Neoclassical scheme for the Palace of the Soviets on grounds, summarised by Lunacharsky, that since constructivism was the art of the machine, and the purpose of Marxism was to free man from the tyranny of the machine, constructivism must be anti-Marxist. Marx himself

had pointed out that after a revolution, people need roots, a sense of permanence to be found from the past and, specifically, from the art of ancient Greece! Hence the Classicism of Moscow's Metro stations, the In-tourist building, the State University and others of the Moscow "wedding cakes".

Hence also the hilarity with which certain Eastern European critics, such as Kroha, greeted the advent of post-modernism in the "decadent West" 50 years after—or so he claimed—the more progressive architects of the Soviet Union had invented it!

Nor was Marxist Classicism confined to Soviet Russia. The Great Hall of the People in Beijing, the National Museum of China and the Mausoleum for Chairman Mao himself are all unequivocally Neoclassical.

So only a blinkered mind can see any direct connection between Classicism and a specific set of political conditions.

If one is seeking to condemn any kind of architecture on ideological grounds, then the pure, abstract rationalism of the 1930s is a more vulnerable target. Its first great monuments after all were built specifically for the Italian Fascist Party, including Terragni's Casa del Fascio in Como. As for Mies and his followers, the air force stations which Werner and Deutscher built for Herman Goering were close prototypes indeed for Mies' buildings at IIT with their glass and brick infill panels, their exposed steel frames, corner details and all.

One can, if one so chooses, find in Nazi architecture equally sinister prototypes for brutalism, hi-tech, neo-Vernacular and so on. If one cannot separate the final artifacts from the conditions that produced them then guilt and shame must be attached to these too. But using guilt by association to condemn these, Classicism or any other architectural language is just about as absurd as condemning the German language itself because Adolf Hitler happened to (ab)use it.

There is something to be said for the Soviet argument that since constructivism is mechanistic it must therefore be inhuman. And, with one notable exception, all hi-tech buildings, by their very nature, have had to

be commissioned by extremely successful capitalists. The Neoclassical, vernacular, picturesque, Georgian pastiches which Hayem dislikes so much are—often rather clumsy—attempts to find a human architecture again. But when architects of the experience, the creativity and intelligence of Stirling and Isozaki, not to mention Graves, Boffill and Terry, turn their minds to such things, they do so for reasons which deserve profound analysis. If one looks only at surfaces and sees only surfaces then of course one dismisses such work as mere "pastiche". But Johnson's A T & T offers better working conditions than 375 Park Avenue (it isn't even called The Seagram Building any more) and, more recently, Lloyds.

Nor can one doubt that if a debate were held today on the scale of the Russian one in the 1930s the conclusions would be very much the same. The architects whom Hayem condemns out of hand would be warmly applauded for their intentions and even for some of their achievements.

Geoffrey Broadbent  
Portsmouth

**A centre to be proud of**

From Larry Rolland, PRIBA I AM grateful to you for giving such prominence (September 12) to the RIBA's views on the BBC development at the White City. What is now in preparation is the first phase of a gigantic development of world importance. The BBC are well aware of our view that they should appoint a first-class architect to whom they should give the authority to produce and realise a design commensurate with the opportunity.

I would not wish it to be felt that we were casting aspersions on any of the distinguished firms which have been named as having association with the project so far. Our anxieties centre on the authority of any appointed architect and the relationship to the client. I know that these anxieties are fully shared by the Royal Fine Art Commission and we must all hope it is not too late for the corporation to undertake this

development in a way that gives the nation the best chance of a radio centre of which it can be really proud.  
L. Rolland  
London W1

## Spiritual values

From Graham Wenman HOW reassuring to find you back from leave, complete with (monastic?) beard trim, a "metaphysical" editorial, and a bumper issue to boot (September 12).

Might I suggest that the "leap" from metaphysical to materialist building use is not cataclysmic if we keep our own architectural spiritual values in perspective. A hamburger joint is not so far removed from a social centre, the more general use of redundant churches these days. Christ admittedly whipped the (usurious) money-lenders from the temple but left, presumably, the ubiquitous small traders, and the Stoa of the Athenian Peripatetics was doubtless thronged with such folk.

What, then, is the architect's role? Surely to ensure that the fabric of spiritually uplifting building is preserved while allowing soulless ones to disappear. While the Pantheon is probably the oldest building in continuous religious use, the Parthenon probably exerts a more subtle and lasting metaphysical influence upon its global "congregation".  
Graham Wenman  
Stroud  
Glos

**Around the houses**

From Roy Belsham MY local authority recently refused the change of use of half a pair of three-bedroom brick-built semi-detached houses into two bedsits flats, the only reason given being that the change to flats is likely to cause noise and disturbance to adjoining residents.

This seems to presuppose that flat dwellers are inevitably noisier than their house-dweller counterparts. I would be interested to hear whether the reason given for the planning refusal is a common-held belief and if so why the Building Regulations do not differentiate between flats and houses in the sound insulation requirements for dwellings.  
Roy Belsham  
Witham,  
Essex

## A change for the better?

From Chris Nickerson WHAT would be wrong in handing all planning control to English Heritage?

Local authorities could exercise their reduced control through environmental health officers.

The social engineering practised by local authorities is merely discredited Buissonism. The present Secretary of State for the Environment would surely welcome such a change.  
Chris Nickerson  
London N1

## Spirited response

From Libby Farrelly, assistant editor, Architectural Review I AM indebted to Jonathan Glancey (*Infill* September 12) for kindly pointing out that the op Himmelblau's Red Angels in Vienna (1980-1) is no mere flash in the pan but, perhaps, their more recent work, has been around for some time, it dynamism still undimmed.

I feel constrained, however, to bring to your attention a small error in attribution. Otto Kayfinger is an architect quite unconnected with either the New Spirit or the August 4. The bar in question was designed not by him but by Co Himmelblau—that is, by We Pritz and Helmut Swiczinski (with Joe Kollegger). Neither whom, incidentally, is anything like old enough to have sired Glancey (his claim to it contrary notwithstanding) unless he may be some sort of architectural Peter Pan.  
Libby Farrelly  
London SW 1

# Tax — look at land values

From Henry Law SPEAKING from personal experience, I entirely agree with Eric de Maré's assertion (September 12) that what we need is more purchasing power. Like most readers of *BD*, I could easily get rid of ten grand in a couple of hours. But if, as he appears to be suggesting, this purchasing power was created by the government handing out cash tokens as if they were special offer coupons for soap powder, the only effect would be to cause general all-round price rises which would leave nobody any better off.

This apart, both de Maré and H J Meyer have drawn attention to very important issues. Very large amounts of both personal income and the government's tax revenue disappear in interest charges on a mountain of credit which is created by the banks. Creating credit is the function of banks, and bankers have to earn a livelihood, but charging interest on the lending of money is not the only way of managing these affairs. Banks could, for example, simply make a charge for administration, with something like an insurance bond to cover any risk involved. Certainly, some kind of major reform to our financial system is essential to finding our way out of our present economic difficulties.

But even if such a reform were achieved, governments would still need revenue to pay for public services, and the aim of any tax system should be to raise revenue in ways which do not harm the economy. It is really necessary here to go back to first principles. All taxation is a claim on current production. There are three factors of production, labour, capital and land, the corresponding returns due to each of these factors being, respectively, wages, interest and "rent". Taxes are thus a claim either on wages, interest or rent.

Of these three possibilities, we know only too well that taxes on wages will lead to less employment. Likewise, taxes on interest cause the dissipation of capital. The only remaining possibility is to tax the rental value of land, and one of the few things that economists are agreed on is that taxes on the value of land cannot be passed on. The economic consequence of this is to encourage individuals to minimise their liability to such a tax, by holding no more land than they

have to. Such a tax would be equitable, since it would enable the community to reclaim the value which it alone created.

A switch from taxes on labour and capital to a tax on land values would reduce the discouragements which stand in the way of enterprise and employment. With the prospect of such a valuable prize, why don't we take a serious look at the idea?

Henry Law  
Brighton

## Unreasonable reasoning

From John Burckett I REFER to Neil Jones' article (September 5) concerning *Alfred John Jones and Jillian Jones v Stroud District Council*. One cannot but agree with his questioning of the Court of Appeal's reasoning in making a separation of time between the breach of duty and the negligent act which on the face of it is totally illogical. It suggests that if the 1976 drought had not occurred then there would be no breach of duty.

Indeed it is this unasked question which perhaps is the heart of the matter. The chartered engineer gave four reasons for the damage:

- Subsidence of the subsoil due to the extreme climatic conditions in 1976.
- Footings which were bearing on material susceptible to subsidence.
- Some weakness in the structural concept.
- Water penetration to the underside of the concrete footings in somewhat mediocre clay material allowing the footings and the cavity wall columns to settle away from the basic timber-frame building.

The fourth reason for the damage is somewhat obscure and it is not clear whether it is related to the climatic conditions of 1976 or not. What is clear is that the primary cause was the 1976 drought and the fact that the footings were bearing on a material susceptible to subsidence. There was, however, only "some weakness in the basic construction concept".

One does not know the full details of the evidence but one does know that there were many buildings damaged as a result

of the 1976 drought, some of which had been built for 40 years or more and had hitherto shown no signs of distress.

There are therefore two questions to which the lawyers need to have addressed themselves:

- Were the conditions in 1976 sufficiently foreseeable as to require any reasonable building inspector to insist on provision to be made for such an occurrence?
- Was the weakness in basic structural concept sufficiently serious to have resulted in similar damage taking place in lesser circumstances?

In another case reported in *Building* (September 12, 1986) it was argued that the state of the art in 1964 considered that certain soil conditions were adequate but nevertheless resulted in subsidence after 1975.

The law is too prone to concentrate on what it fondly imagines is logical reasoning and seems to be increasingly incapable of applying common sense. As a result it encourages defensive and sometimes expensive technical solutions while anyone suffering damage is faced with the risk of considerable costs while the lawyers try to establish what may now not only be the date of the

negligent act but also, as Neil Jones points out, the date of the breach of duty.

One might as well say that the lawyers have been negligent in allowing such a situation to arise; it is no less logical.

John Burckett  
London WC2

## Dangerous precedent

From D Holmes TO include within any building contract a clause giving a clerk of works the authority to "order the removal within seven days of any work which is not in accordance with the contract" presumes that the clerk of works is technically and contractually better qualified than other members of the building team and that his judgment would not be influenced by his relationship with the employer.

Given that many disputes regarding the acceptable quality of work on building contracts would test the judgment of Solomon it would surely be a dangerous precedent to place such additional authority in the hands of the employer.

D Holmes  
Portsmouth

## Unsympathetic reviewer

From Andrew Derrick, assistant secretary, Georgian Group WITH reference to Robert Harbison's review of Dan Cruickshank's book on Georgian buildings (September 5)—why on earth commission a review on this subject from someone who is so evidently out of sympathy with the period, and who isn't even aware that the term "Georgian" applies to the reigns of the first four Georges (ie 1714-1830) and, arguably, to that of William IV as well?

Andrew Derrick  
London E1

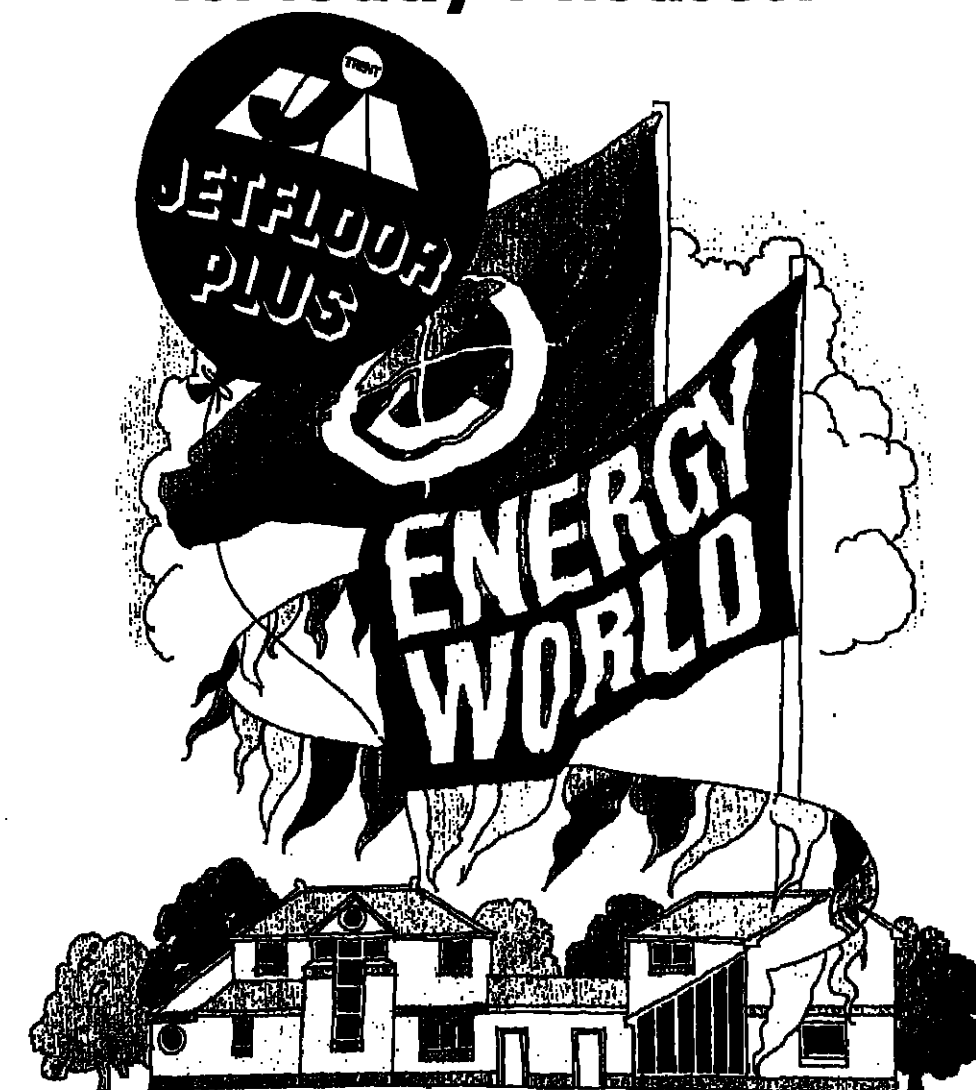
## When grey theory rules

From Miles Scott I TRIED to read the article "Brief Encounter" by Professor T A Markus of Strathclyde University (September 12). Oh dear! This must surely be the kind of stuff to which Deyan Sudjic referred in the *Sunday Times* March 16, when he wrote: "Most architectural discussion is in the hands of a priesthood of academics, who, given their lowly order in the polytechnic pecking order, do their best to circle their subject in obfuscation, and worse. They vainly seek an underlying theory for the subject that they discuss and, failing to find one, do not hesitate to pirate those of their academic colleagues in more fortunate departments. Once semantics was the fashionable discipline—very well then, architecture must suddenly become a sign-system, with a language and syntax invented for it by over-eager lecturers with reputations to make in a hurry. Almost always, the result is to make architecture, potentially the richest of the arts, sound like one of the dullest."

To which he added: "All theory, dear friend, is grey, but the tree of life is green" (Goethe's *Metaphors*). Grey theory has invaded all aspects of architectural education. Yet, despite 15 years or more of the development of such ideas, no coherent philosophy or applicable theory of design has emerged, and this notwithstanding, architecture is claimed to be an academic discipline. Is architecture an academic discipline? Can it ever be so in the university meaning of the term?

Miles Scott  
London SW7

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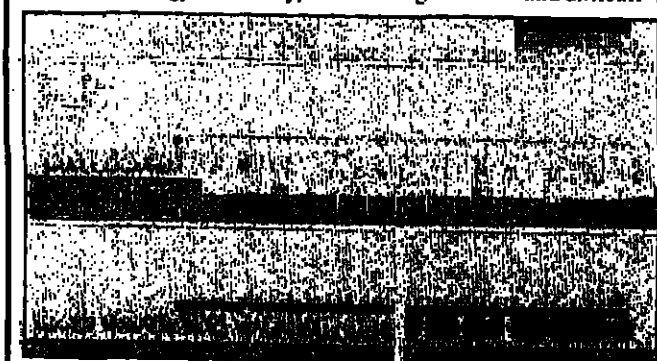
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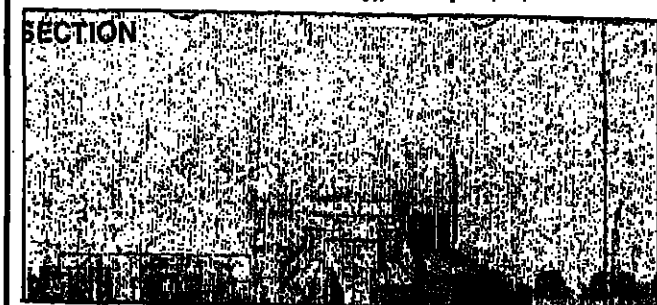


## British Gas awards

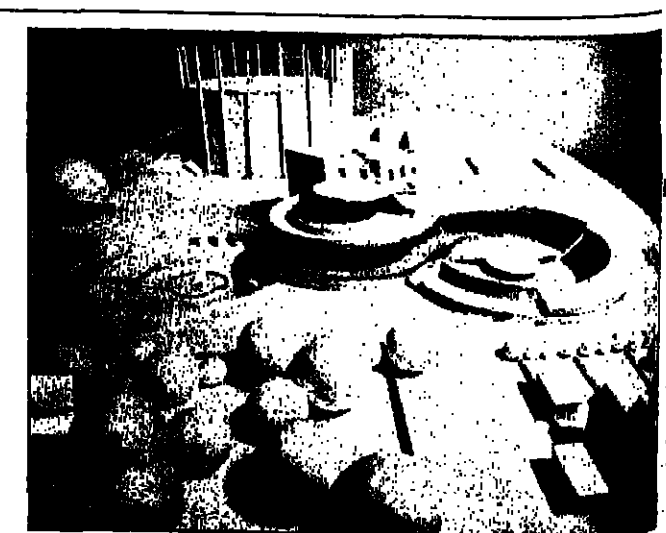
A RECORD 79 entries from 20 schools of architecture were received for the 1985 British Gas/RIBA Student Architects Competition for the design of a Gas Heritage and Technology Centre. Sites were given in Edinburgh, Manchester, Gloucester and Greenwich and special consideration was to be given to energy efficiency, a point which the assessors, Douglas Wise, Barry Gasson, Robert South and Robert Jones of British Gas, felt wasn't adequately taken up. But they were pleased with the quality of entries, which were "free from inhibitions... using structure, form, metaphors and images in a way that previous generations... might have found difficult".



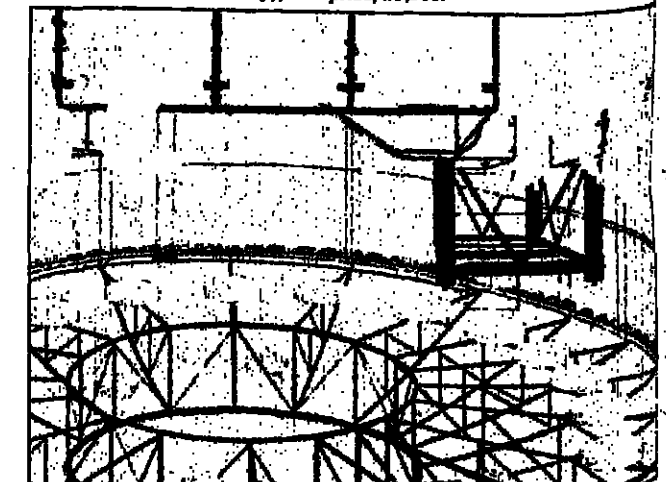
Christopher Langston (North London Poly), second prize, £1,000.



Peter Bellhouse and Lesley Anne Geo (Sheffield University), joint third, £375.



Alan Sankey (Leicester Poly), first prize, £1,500.



Lawrence Riches (Leicester Poly), joint third, £375.

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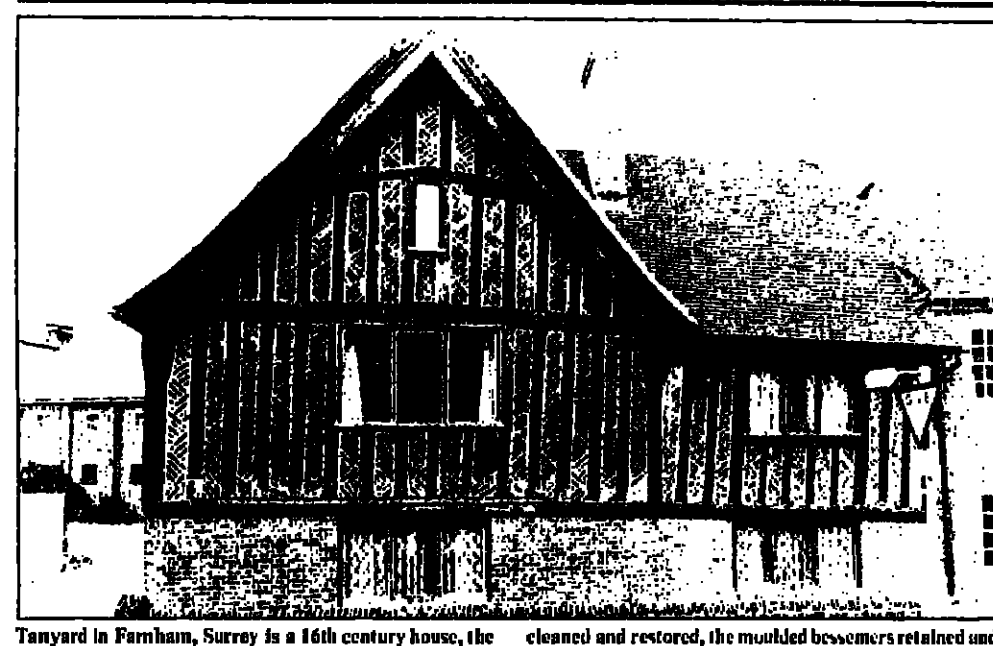
## Conservation

### Home preserves

Judges of the 1986 RICS/ *The Times* conservation competition, "Conserving residential property", were disappointed at the quality of entries from the public sector, particularly the planning and design of interiors.



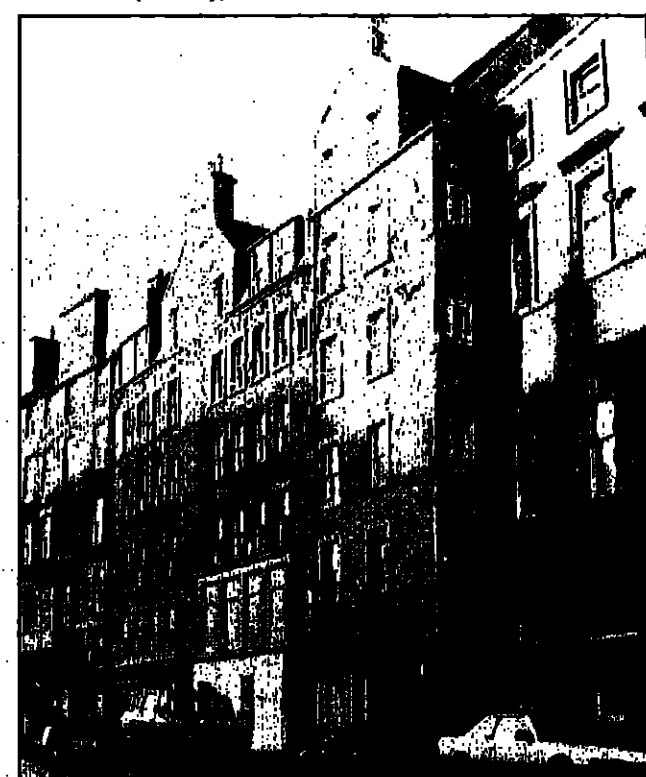
First prize in the privately funded category was awarded to Michael Laird & Partners' restoration of Pilrig House, Edinburgh, a Grade A listed 17th century laird's house. The judges found the scheme "equally convincing in its classical facade and airy modern apartments... a truly creative end result of public pressure against demolition and of an excellent working partnership between local authority developers and architects."



Tanyard in Farnham, Surrey is a 16th century house, the only surviving wing of a much larger house. The Farham Building Preservation Trust won second prize in the privately funded category for the restoration they commissioned from chartered architects Steadman & Blow. The close-studded facade of the house has been cleaned and restored, the moulded bosses retained and copies of the original carved doorheads inserted. The judges describe a "meticulous attention to traditional materials and patterns together with a high standard of craftsmanship make this a model of careful restoration". Contractors were F W German & Sons.



Restoration of this Georgian house in Worcester was the first of the Spiral Housing Association's "Improvement for sale" listed building projects and won the joint second prize in the publicly funded category. The judges commented: "Great attention has been paid to internal light and to environmental improvements such as a front patio and imaginatively planned courtyard." Chartered quantity surveyors: The Leyland Partnership. Contractors: Bray Construction (Clebury).



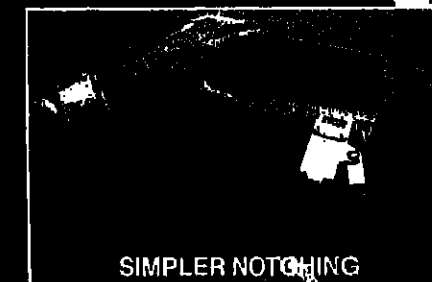
The joint second prize in the publicly funded category was shared by architects McMenamin & Brown's scheme for their restoration of Advocates Close, Edinburgh which faces St Giles cathedral. The high street elevation has been completely restored and a previously demolished fifth floor and roof form have been reinstated. Internally the original proportions have been retained as far as possible by confining public circulation space to the rear. Ten new flats are housed within the building. Chartered quantity surveyors: W A Brown & Partners. Structural engineers: Wren & Bell. Contractors: Drake & Scull (Scotland).

Award schemes not pictured are: Harpenden Lodge, Harpenden, Hertfordshire which won third prize in the privately funded category. Architects: Robert Merrick Partnership. Structural engineers: David French & Partners for Planwell Properties (Herts).

Greenwood Almshouses, London NW1, received third prize in the publicly funded group. Architects: Peter Miskin & Associates. Chartered quantity surveyors: Bryson Richardson Partnership. Chartered Surveyors: Masterman Davies. Structural engineers: Robert T Horne & Partners.

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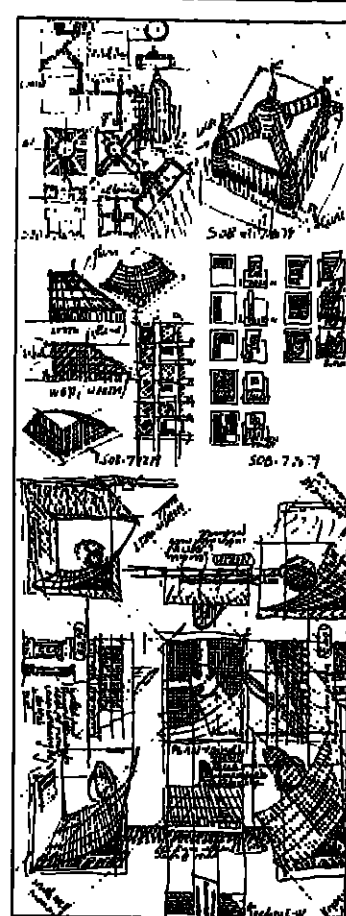
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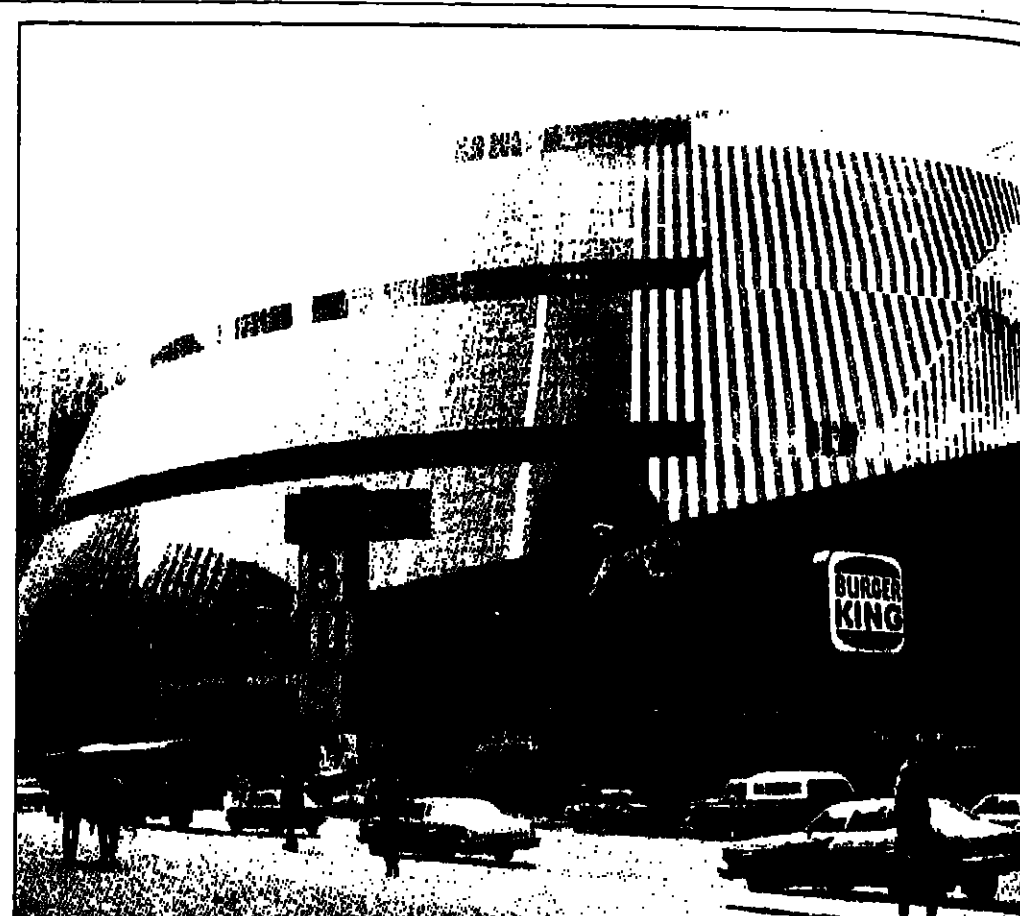
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Above: sketch schemes for the State of Illinois Centre; the client was presented with four different options. Centre: Contradicting the gridiron.



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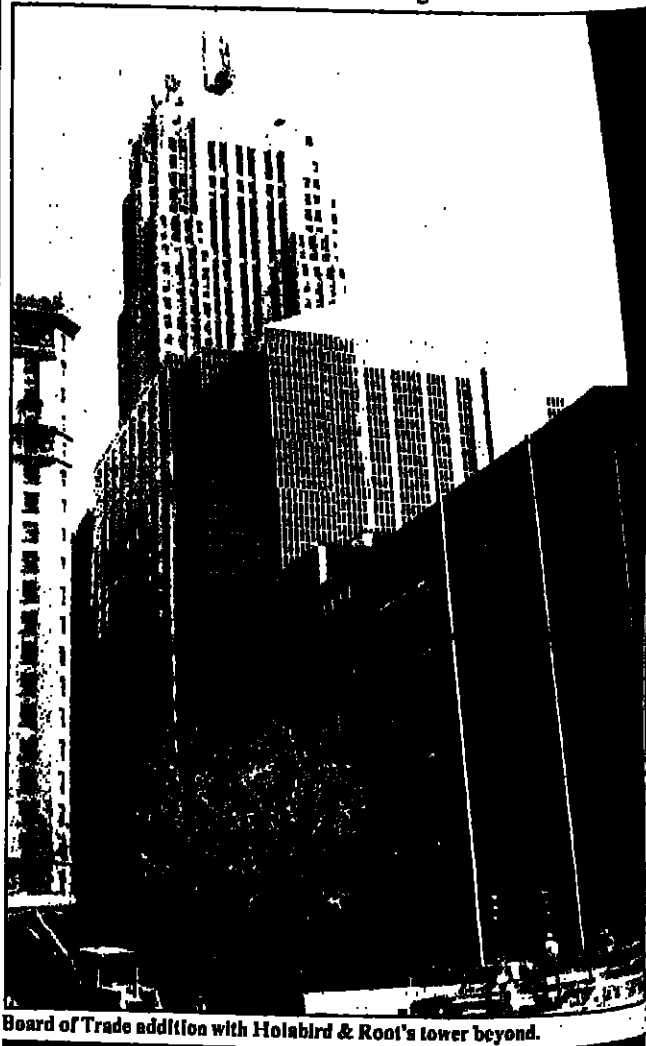
from page 17

Visitors also have access to a gallery overlooking the huge internal stock exchange floor where the marketplace antics of the financial dealers — most are reputed to be former cab drivers — can be observed at close quarters.

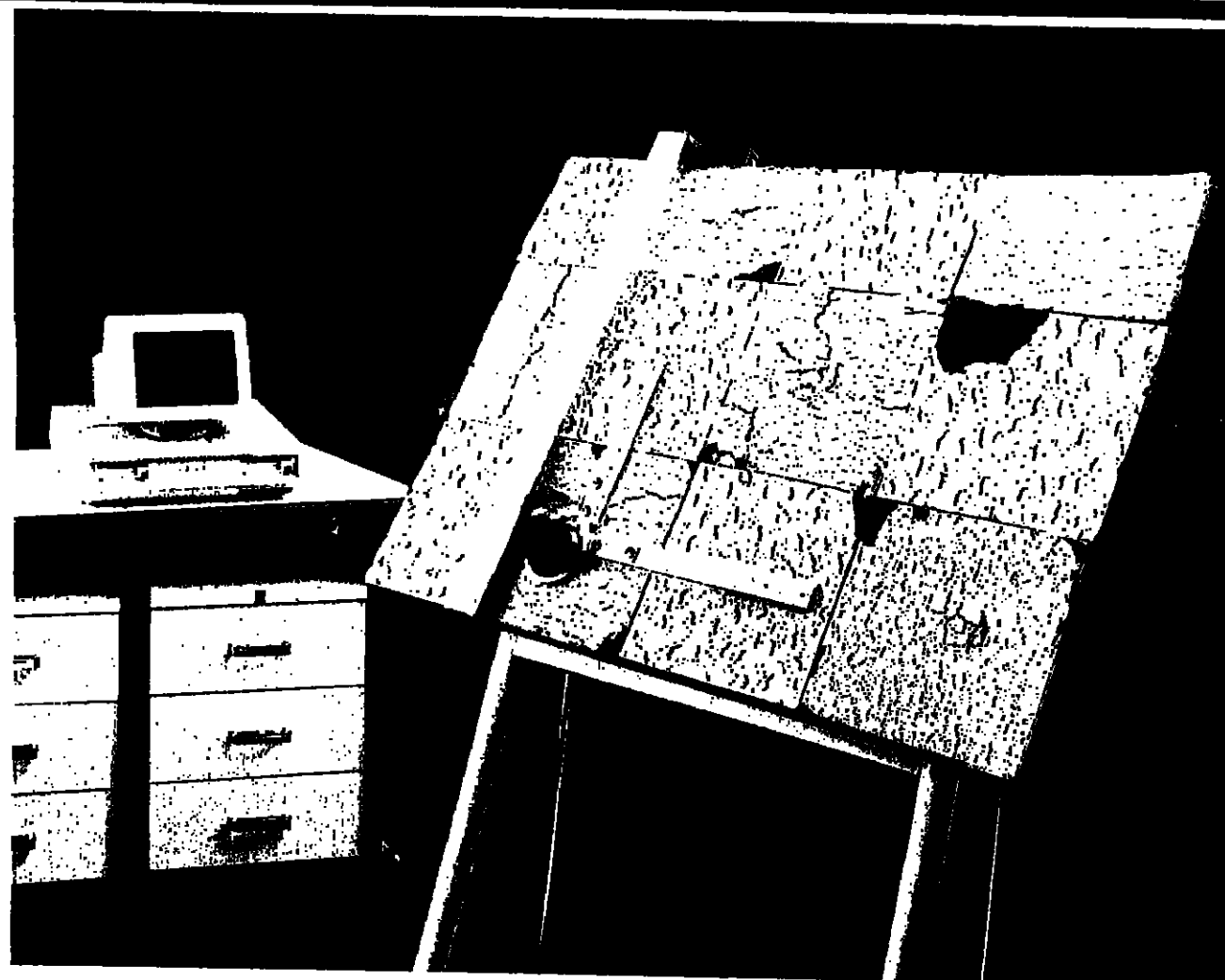
Meanwhile over on the west side of town the cladding is being zipped into place on the North Western Atrium Center, a combined commuter railway terminal serving northern Illinois and office development, with a series of multi-storey atriums separating the two main functions. Again a distinct Art Deco form encases the building — it has been locally nicknamed the Jukebox. Jahn confirms the associative references — particularly the image of trains and machine made ob-

jects. In lectures he has referred explicitly to Chrysler's Airliner car, the Douglas DC3 plane, and more generally to the form as symbolic gateway. What sets Jahn's buildings apart from virtually everything else built in this remarkable city in the past 10 years is a brush self-confidence. His are popular buildings and they make efforts to be more than just corporate ego trips by giving back some public — or at least semi-public — space to the city.

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Board of Trade addition with Holabird & Root's tower beyond.



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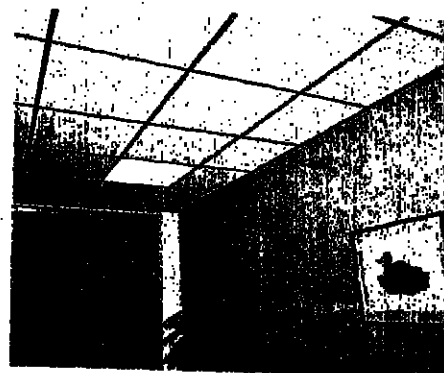
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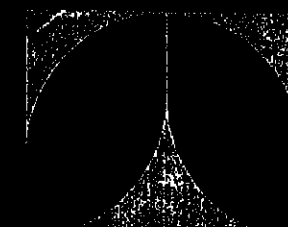
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DURING the 1920s and 1930s photography was used by the constructivists, dadaists and surrealists. It became, like an alchemical process, a medium of visual transformation from the objective to the fantastic.

The techniques of transformation included inverting positive and negative; photomontage; double exposure; solarisation; distortion; cameraless photography and other newly-invented methods which served to remove the photographed image from our conventional experience of the world.

Moholy Nagy in 1937 felt that photography became a bridge between the psycho-physical limitations and the mechanical world created but still uncontrolled by ourselves. For this reason he wanted to start an academy for the study of light. He felt that photography would bring about a visual reorganisation.

Perhaps only one surrealist, the painter and writer Man Ray, may be properly called a photographer. Nevertheless, the exhibition at the Hayward Gallery draws our attention to the widespread use of manipulated and "found" photographs within the surrealist oeuvre, complementing—sometimes invading—the literature, poetry, painting and object-making.

Surrealist photography appeared mostly in periodicals and was a minor art, with the images seldom treated as fully-fledged works of art to be exhibited. It was in the qualities of the accidental and ephemeral in the photograph that the surrealists' essential interest lay. This may partly explain why it took so long for its serious place in the movement to be recognised.

Surrealist photographs were published principally in *Minotaure* between 1933 and 1939, but also in *La Revolution Surrealiste* (1924-29), *Le Surrealisme au Service de la Revolution* (1930-33), as well as others. The prints were small in scale; they often accompanied texts, and sometimes they were the records of existing surrealist objects like the Hans Bellmer "Doll".

As with most surrealist images, the photographs involve the disruption of our certainty about ordinary things and the transformation of them into the extraordinary. The visible familiarity of the object photographed is almost de rigueur. If it becomes too abstract, then the visual and psychological jolt of its transformation or its new context is diluted. The process of the transformation is seldom exposed: it sometimes arose from chance or error.

When Man Ray photographed La Marquise Cassati he thought that the blurred negatives of the sitting were ruined. "I pushed them aside," he wrote, "and considered the sitting a failure. Not hearing from me, (the Marquise) phoned me some time later: when I informed her that the negatives were worthless, she insisted on

# MIND GAMES

**L'Amour Fou, the first extensive exhibition of surrealist photography is on view at the Hayward Gallery until October 5. Nearly 200 works represent half a century of surrealist vision. Despite reservations, Jasja Reichardt found it illuminating. Overleaf, Dennis Sharp looks at Scandinavian art, also at the Hayward.**

seeing some prints, bad as they were. I printed a couple of which there was a semblance of a face—one with three pairs of eyes. It might have passed for a surrealist version of the Medusa. She was enchanted with this one—said I had portrayed her soul, and ordered dozens of prints. I wished other sitters were as easy to please."

The repertoire of elements in surrealist photography is limited. The principal subject is the female body with an emphasis on hands, fingers and eyes. The most frequently featured accessories are hats and gloves. Mirrors, windows and architectural detail play an important role. Other recurrent features include extravagant natural phenomena, flowers, locomotives, telegraph poles and lace.

According to the surrealists, their aim was to create a condition parallel to blowing a fuse in the mind through an overdose of contradictions. The fuse would create a vacuum which in turn would be filled by the products of the unconscious—the outcome of both reality and imagination. That was the intention of André Breton, who said: "The Poet of the future will surmount the depressing notion of the irreparable divorce of action and dream."

For Breton, photography represented the reconciliation between the objective and the poetic. The subject of the photograph has an independent and concrete existence, even if it is as insubstantial as a passing cloud. The materials of photography are equally concrete, but the accidents in the conjunction of paper and chemicals might, like any chance encounter, produce something unforeseen. Breton claimed that the process of photography lends itself—like drawing and writing—to automatism. So photography with its chemical reactions which can be subject to the caprice of hand and mind, can produce strange distortions and abstract effects. This parallel that Breton recognised between the unconscious and the photographic image prompted him to

call automatic writing "the photography of thought".

While Breton saw the marvelous as quintessential—"the marvelous is always beautiful, in fact only the marvelous is beautiful"—and talked of the only possible sort of beauty as "convulsive", the essence of what he sought in photography was much less ambitious. He described it as "estrangement". That was the significant ingredient in the photographs of Paris by Jacques-André Boiffard which accompanied Breton's novel *Nadja*, and Breton's own photomontages.

Man Ray was the only really specialist exponent of photography within the movement and if it is now possible for us to speak of "surrealist photography" it is largely due to his individual initiatives. He talked of the significance of the "age of light" and its effect on that which eludes us in everyday experience. In 1921 he started using a technique to which he referred as "rayography" and which makes use of the direct interaction of light and chemicals. *Rayograms* were made with objects placed on sensitised photographic paper which were then exposed to light.

But it is in his work with the camera that lies his greatest contribution to surrealism. "He took up photography," Duchamp wrote about Man Ray, "and it was his achievement to treat the camera as he treated the paint brush, a mere instrument at the service of the mind."

Man Ray meanwhile said that he painted what he could not photograph and photographed what he did not want to paint.

Many of his effects were aided by a variety of complex and



Man Ray, "Aragon's Hands", c1923, private collection.

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**RBS BROOKINGS**

## Exhibitions

bizarre props. Sometimes the passage from mundane to surrealist reality was simple, such as his transformation of Breton into a nun solely with a pair of goggles and an oval cut-out of a piece of white cardboard surrounding the face. On other occasions the process of transformation was even simpler. There is a photograph of a woman's white neck evoking a rounded cliff. The subjects were disparate enough: figures draped in blankets, hands wearing real or painted gloves, women's hats.

The underlying theme, as in most surrealist imagery, was predominantly sexual. The series of hats photographed by Man Ray in close-up were published with an article by Tristan Tzara in which Tzara talks about the rediscovery of the tactile, voluptuous and secret form of these fashionable small hats and their overt sexual representation. The modesty of the hats is undermined by their imaginative uses of protrusions and slits. Tzara considered that the irregular form of the hat should also be applied to architecture to correspond to man's desire for pre-natal comfort. He believed that the architecture of the future, like these hats, should be "intra-



Andre Kertész, "Distortion No 79" (1933) (Colln Betsy Davis, New York).

uterine" if the problems of comfort, physical and spiritual well-being are to be resolved. Dali, who referred to his own paintings as "hand-painted photographs", also used Man Ray's photograph for his piece entitled "New colours of spectral appeal". The two figures each stand on a wall with their backs to the camera. The head of one is surrounded by what appears to be a tear in the photographic paper. On top of the head of the other and hardly

distinguishable is a man's shoe. Dali meanwhile concerns himself with the surrealist distinctions between a phantom and a spectre. The first, he tells us, is subject to obese stability and architectonic anguish, whereas the other is known for its visceral contours and a chemical silhouette.

Dali's use of photography to develop an idea culminates in a long article in *Minotaure*, "Neo-Euclidian Psychology of a Photograph", about an apparently unremarkable anonymous photograph of a group of three people standing at the entrance of a modest house and facing the street. Dali assumes that the view's gaze would be automatically drawn to the centre of the picture and the partially obscured man's face, but he asks the reader to look at the bottom left-hand corner where unrecognisable and unnoticed is a small white object lying in the road. "You will observe with stupor," writes Dali, "absolutely naked and pale, immensely unselfconscious, clean, solitary, minuscule, neo-euclidian, cosmic, bobbin without a thread."

Is this naked object a bobbin? It could equally well be a bone. Nevertheless, the remainder of the article is devoted to a threadless bobbin while the rest of the photograph fades into obscurity. Found photographs were often used by the surrealists to give emphasis to their ideas. Benjamin Péret, writing about nature devouring and overtaking progress through its most extravagant facts, also used them. One is of a locomotive overrun by the jungle with orchids pushing their way through the windows. Another photograph is of two trees, one growing on top of the other. We are left in doubt whether the photograph is a clever piece of deception or if indeed nature had done something unnatural.

The excesses of nature continued to preoccupy Péret in his writings about ruins. He used three photographs by Raoul Ubac which look like the embossed fossils of the Bourse, the Opéra and the Eiffel Tower. Ubac invented a technique which he called *brulage*, which produced a relief effect as if the object's remains had been petrified on the paper's surface.

In the case of Nougé the story is evident from the captions. Generally, however, the transposition of the photograph from the printed page of surrealist journals to the gallery wall is a loss.

This is not to say that such an exhibition as this is not one of charged images. But the truth is that in being taken from their often very particular contexts these works of art lose more than most and their meaning is blunted. It is unwise to pluck any art which specifically deals with ideas from the habitat for which it was originally destined.



Jacques-André Boiffard, 'Untitled (Toes and fingers)', c1929.



Man Ray, "Lilies" (Colln J Paul Getty Museum).



# NORTHERN LIGHTS

Dennis Sharp reviews the exhibition on Scandinavian art currently at the Hayward Gallery.



Anders Zorn, "Red Sand", 1902 (Zornmuseet, Mora, Sweden).

"DREAMS of a Summer Night" is the first major exhibition to be held on the scene of Scandinavian painting in England.

The show at the Hayward brings together many aspects of the art of Sweden, Norway, Denmark, Finland and Iceland. It draws on early manifestations of Modernism, art nouveau and ardent social realism as well as national romantic ideals. Although the work is combined to form one exhibition, this does not imply that there was a single Scandinavian and Finnish school of painting at the turn of the century. Indeed, it would have been interesting to have combined it with some English and Scottish work to further test the contemporary Nordic connections and influences.

It is a surprisingly good exhibition with some splendid

individual works on show. It includes paintings and drawings by the exceptionally talented Finnish artist Akseli Gallen-Kallela and shows the symbolic work of the Norwegian applied artist Gerhard Munthe, whose tapestry-like drawings show his allegiance to romantic mythology and national traditions. The fine drawings of the Swedish painter and illustrator Carl Larsson combine the fairy-tale world of Beatrix Potter with decorated interior sketches that could well have come straight out of the pages of early issues of *The Studio*. Perhaps the reason they have proved so popular in the exhibition is that they have a clear affinity to Laura Ashley, Motherat and Arts & Crafts conservationism.

Together with Thorarinn B Thorlaksson, the son of a provincial Lutheran minister from Reykjavik, whose simple, tranquil icy-blue paintings

evoke the atmosphere of Iceland, there are many artists who will probably be completely new to the English gallery-going public. The value of this exhibition is that it places them in a broad context. Their work can be seen and contrasted with the much more familiar internationally known figures like Edvard Munch, August Strindberg, Anders Zorn and Richard Bergh. It is a rewarding juxtapositioning which does not in any way negate the power of Munch's own work.

The theme of the exhibition itself is taken from Richard Bergh's popular and enigmatic painting "A Nordic Summer Evening" (1899-1900) which shows an elegantly dressed couple standing side by side on a verandah staring towards the end of a lake at sunset. It is pure kitsch. But it tantalisingly stresses many of the contemporary frustrations about life, as well as the panoramic approach of Swedish artists of the period. The figures who served as models for Bergh's picture were the singer Karin Fyk and the aristocratic landscape painter Prince Eugen (1865-1947) whose own interesting and economic work is also well represented in the exhibition.

The proto-modernism I mentioned earlier is to be seen in the work of a number of artists who in a sense prefigured the examination of luminescent landscapes in the later European expressionist movement with their own vivid studies. The Norwegian mood painter Harald Sohlberg used heightened colours to emphasise the magical luminosity of the skies over the Norwegian fjords.

The expressionist distortion of the faces and figures of Munch's work of course had its

profound impact on artists throughout Europe from the turn of the century until well past the post-war expressionist period in Germany. Less influential, perhaps, were the drawings of Hugo Simberg, a Finn who was taught by Gallen-Kallela but one whose series of miniature watercolours combined the medieval qualities of fantasy drawings with the kind of work that was later to be seen in the woodcuts of German and Dutch artists concerned with the "modern" print.

The influence of French impressionism is to be seen also in much of the work, including that of Anders Zorn. A truly international artist of the period, Zorn came from German parentage but trained at the Stockholm Academy. His work is appreciated by many as that of a popular narrative painter whose technical brilliance is second to none. His subject matter ranges from the sensuous and wobbly Renoir-like nude charging cheekily through the woods to graver moralistic themes arising from the traditional village fête. In one picture he shows a man lying drunk in the foreground with his wife waiting, hat in hand, for him to sober up enough for them to go home. Behind these two figures, but high up on the canvas, groups of people and carts bustle to and from the village celebrations. Zorn captured the poignant moment.

Although light, colour, air, nature and the substance and tranquility of northern life at the turn of the century combine for this exhibition, there is still an over-riding sense of gloom and often macabre despondency. The enigmatic figures in Bergh's painting were probably concealing much more than their theatrical poses suggest!

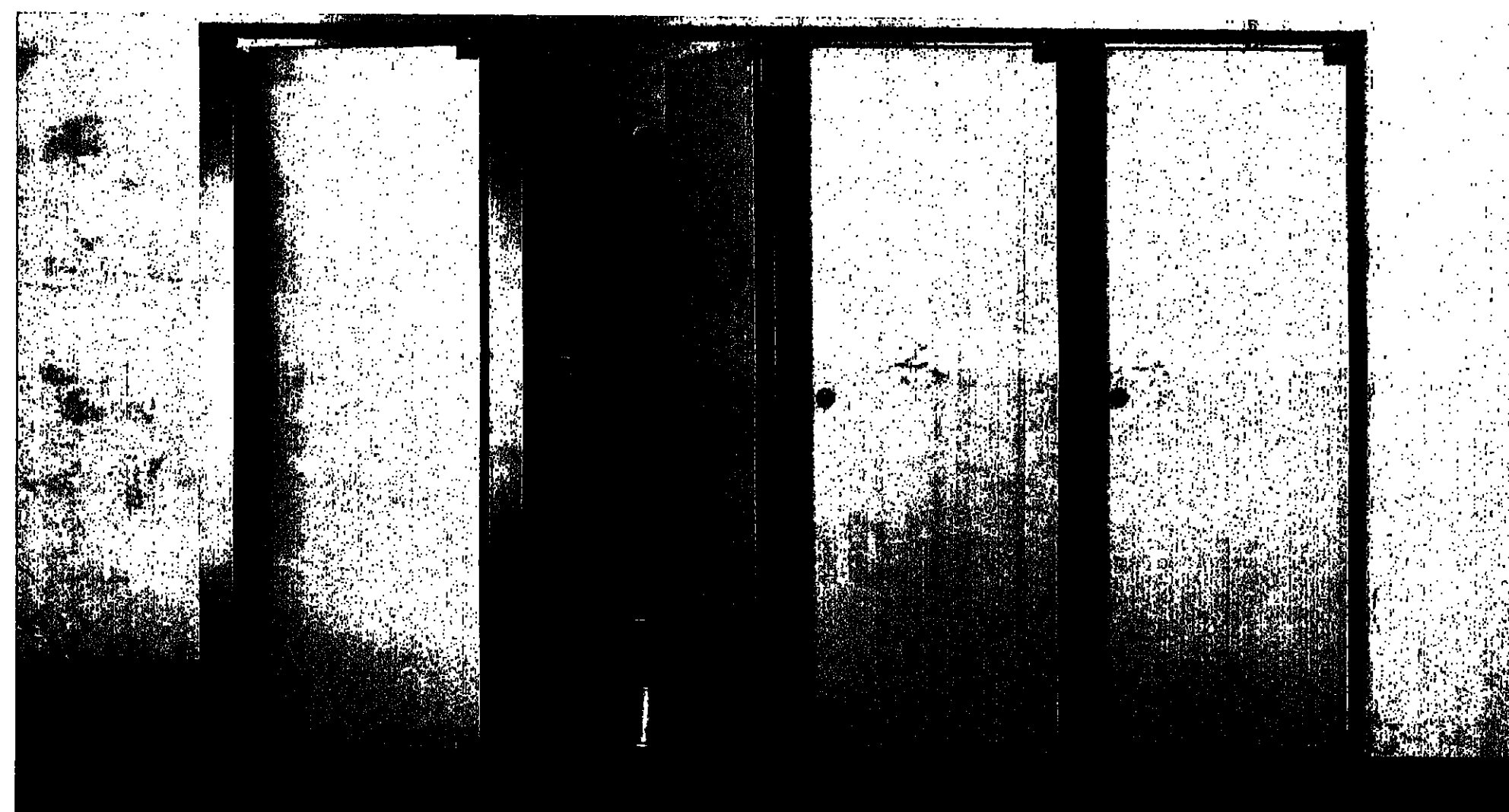


Erik Werenskjöld, portrait of Henrik Ibsen, 1895 (Nationalgalleriet, Oslo).

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Groosman's Ahoy complex, Rotterdam.

# ARCHITECTS FOR PEACE

When the Dutch architect E F Groosman retired, he prepared autobiographical notes, for his partners, on architecture in the war years and post-war reconstruction. Alan Blanc takes up the story.

THE reconstruction of Rotterdam owes a great deal to Groosman and his generation — to their far-sightedness during the black days of 1942 and to architectural opportunities seized despite contractors and governmental mandates after 1945.

Groosman is Jewish and was forced to work in hiding. His survival story is an older version of what befell Herzberger or Aldo van Eyck's lucky escape.

The story begins at Doorn in the summer of 1942 when the German armies had reached their zenith, the victories of Alamein and Stalingrad being six months hence. Shortages and starvation were a reality in Holland, the main area of Holland that lies to the north of the Rhine not being freed till May 1945. The winter that followed the abortive battle of Arnhem cost scores of thousands of lives due to cold and malnutrition.

The grinding oppression of the occupation went step by step, public intellectual life was reduced to nil and hostages were taken to concentration camps from church, government and trade unions to ensure compliance.

All teaching at the technical university of Delft and also at Leiden was shut down by the autumn of 1940 when students went on strike over the dismissal of Jewish professors. This level of unrest continued until by early 1944 all universities were closed. Resistance workers organised hiding-out places for those who undertook "diving", a word from the slang of the time. Raids were organised on food offices to steal ration cards and on local registries so that statistics concerning race or religion were destroyed.

The final famine winter saw no gas, no electricity or solid fuel and no food, scavenging for bulbs to make into stews being the principal pursuit for starving townfolk. Permission was given to fell all roadside trees to provide firewood and explains the mass of young replanting that greeted one's eyes 25 years ago in central Holland.

Dutch architectural recovery began in Rotterdam in late 1940 with plans for rebuilding and committee work to sort out land ownership and road schemes for the time when rebuilding could take place, the central area of the city having been destroyed in

a blitzkrieg that cleared six square kilometres.

Architectural resistance to the occupying powers went much further and regular study groups like "A et A" were at work to draw up "Suggestions and Regulations for Reconstruction". The key figures at Doorn in the summer of 1942 were Bakema, Romke de Vries, Max Pool (who was killed), van Tijen, Merkelbach, Granpré Molière, W de Bruin and Sevenhuijsen. Their deliberations were printed on newspaper with titles like "The Eight and Rebuilding" and questionnaires sent out asking "What do you hope for and expect from Dutch architecture in the future?"

Support from the profession was widespread among old and young, conservative and progressive. Some like Nicolai had grown weak due to lack of proper food, his hideaway being a washroom (2 x 3 metres) in a factory unit.

The differences between conservative and progressive architectural thought is a constant theme in the Netherlands. In Holland conservatism and Catholicism were often architectural allies while the dissidents or Protestants and progressives represented the cutting edge of modern architecture, particularly the main adherents of CIAM from the late 1920s to its dissolution in the early 60s.

The war and post-war years brought about a unity of purpose for a time, the design teams employed by the City of Amsterdam having such unlikely teammates as Granpré Molière (a Catholic) and Mari Stam (a Marxist) with one or the other as design bosses on the same housing projects (1945-51). But there were lots of asides...

"Couldn't learn a thing from Molière" or, van Tijen dropping a remark, "Molière is like a louse in the hair of modern architects". This sounds harsh but back in 1952 I showed van Tijen round the site of Walter Segal's brick-built co-op scheme at Highgate West Hill. "Ugh" grunted the po-faced Netherlander, "typical lousy Delft Molière design" and walked away without taking a photograph. Walter's response was "Typical Lutheran narrow-mindedness. I wouldn't have wasted a minute with that monkey. Just look, these houses have 30 degree pitched roofs and for van Tijen's generation that's

a cardinal sin... it's why I couldn't stick Holland for my architectural education though I love the country and its buildings, but not those who wear their beliefs on a neck chain."

Gerrit Rietveld was active in support of the "Committee of Eight" and also managed to continue building and designing on a modest scale, his war-time home was a flat above a cinema that he had built, the main room having a window that was 14 metres wide, facing west. The

blackout problem was solved by a roll-up white opaque blind upon which Groosman and Rietveld drew a view of the Essex coast, a matter of shore line, mooring poles, boats and seagulls so that at dinner in the evenings one could imagine that England was within sight. The Rietveld family had a superb octagonal dining table made by Gerrit with an inscription "two sides for us and six for the children".

By chance, Rietveld gained permission to construct a wood-

framed house on a small peninsula of land in the lake at Breukelen. The construction was partly self-built, with the architect setting out the piles with a central stake and a ball of string; the site was very soft and the last few piles toppled out of line in the mud. Rietveld built the house with its eccentric circular plan, saying "it's one of those 'work errors' as Molière was fond of saying". In the final construction, all the infilling materials were bent to shape, steel-framed windows, facade

cladding of timber and thatched roof made of Rietveld furniture combined. He designed and Groosman recalls seeing Gerrit cut out a picture postcard to make a first model for a stampede chair, eventually manufacturing post-war from a simple perforated aluminium. Other ideas were written and projected a philosophy: the time ahead. The following is a resume of the notes written by Gerrit Rietveld to Doorn in June 1942:



Granpré Molière — out of favour.

"I hope and expect Dutch architecture to develop in the same way as other progressive countries but with slight graduation in character. I also hope that post-war architecture will not try to overreach itself and concentrate upon serving society as its essential achievement. The only cultural possibility (Rietveld speaking as a Dutchman) is to develop our particular sense of 'space' and thus give 'life' to our designs, but, without expressing substitution for life (like possessions and



E F Groosman — forced to work in hiding.

power). If images are to exist then these are to be formed with the power of sensitivity and consciousness. The text was read out to the assembly at Doorn and from the side could be heard the whisper of Molière adding a postscript, "and the power of the human mind". One might say that a million Molières equals one Rietveld, but in reality it was the pupils of the teacher Granpré who dominated the post-war reconstruction rather than the clarity and

eloquence of Gerrit Rietveld. The actual work by Molière's Atelier can be seen best at Wieringermeer, the first Zuider Zee polder at the southern end of the Enclosing Dam (circa 1930-1932) and which has the orderly qualities that in the UK we associate with Louis de Soissons at Welwyn Garden City. The "Delft School" under Granpré's influence produced middle-of-the-road designers (stylistic resemblance to Gifford's work at Harlow in the 50s), the best Dutch examples



Rotterdam 1940 — six square kilometres in the city centre were destroyed in a blitzkrieg.

being the farms, hamlets and townships of the NE Polder (1944-54). The technical competence of Molière's régime at Delft has ensured the buildings have worn gracefully, the exception being the CIAM experiments at Nagele, all flat roofed in the Bakema/van Tijen manner, clipped-off eaves and stained sneaky walls. A post-humous victory for a conservative school of design whose theme was evolution not revolution.

The bitterness that comes out

of the post-war period is reminiscent of Sir Alfred Richardson's remarks on the Festival of Britain, Molière lambasting the latest extensions to Amsterdam (where Mari Stam was actively involved) with the following attack: "You make an architecture which throws open the sides of houses, then scattering them like kids' building blocks on the landscape or otherwise stacking them in their hundreds into tower blocks... surely, the tragic symbols of a society without shape or form."

He goes on to despair at the unlimited quantity and scale of modern townships and concludes that the end product in terms of "rushed up new buildings" is more an epitaph to a civilisation than a new beginning. This is a long way from the idealism expressed at Doorn in 1942 or from the thoughts of Rietveld, but in post-war Holland the contractor's world took over.

Industrialised methods existed before 1939 and were used for slab blocks by the architect Maaskant and others around Amsterdam and Rotterdam. During the occupation a firm in Delft developed the RBM system (from the description Rijnlandse Betonbouw Maatschappij — Rhineland Concrete Building Society), which predates Habraken with an arrangement for flexibility of partitions within framing elements.

But the rush to get started with rebuilding led to the use of foreign licences — Airey and Costain's Jack Block from the UK, the Danish Elementum, the French Coignet and Camus and so forth, with the local architects refining details and layouts but seldom originating ideas concerning basic construction. The orders came from city or district councils on the basis of a fixed price plus a bonus if the job was finished ahead of time. Maaskant's construction group was offered 10,000 units on one estate, the architectural/contracting teams sorted themselves out with the progressives fielding Zandstra with contractor Meyer, van Tijen with RBM, Klein with "Rotterdam-huis", Maaskant with a group called "van Vliet and van Dalst", Fiedlerus with "Era" and Groosman with Coignet.

The politics of mass building was quantity and no real thought was given to building maintenance or to the conservation of energy. A ministry bigwig hit on the idea that larger windows would save bricks (then in short supply), so that large modern windows became the norm. Hardwood had to be imported so that frames became softwood with the need to be replaced within 20 years by teak joinery throughout.

Visitors to Europe in the early 1950s who travelled via the Hook would pass the new series of rows of largely fenestrated slab blocks and marvel at the modernity that tallied with the pre-war tradition of the Modernists without realising the short-term reasons for window and wall proportions. The same influence is seen in London in the Powell and Moya facades at Goshop Oak or the later stages at Churchill Gardens.

The excessive window sizes leads Groosman to complain that the 50s saw residential units aimed at heating the "universe" via single-glazed areas often in excess of six sq m per room. The rate of construction for a population of about 1.5 million was formidable with roughly 70,000 units built per year from 1945 to 1955. By the latter date Dutch critics began to raise doubts about the fact that everything looked alike and that the graduated character hoped for in the war-time plans had not materialised.

Dr Z van der Meer, director general to three successive ministries, was dismissive of these tactics. The research into the "reason why" cost 1.3 million guilders, but the answer could be seen in the ministry-approved standard layouts that called only for two and three-bedroom accommodation centred upon the 3.5-person family, the pillar of Dutch society according to sociologists.

Groosman continues by saying it was as if these professionals had never heard of people sharing homes, grandparents living-in, extended families, let alone unmarried mothers. The mass of "sameness" was a direct consequence of cheap systematic building. Today, Dutch house and flat construction is far more responsive to social need and goes further to meet Bakema's war time ideal that domestic architecture will be a three-dimensional expression of human behaviour.

The widely photographed continued page 26

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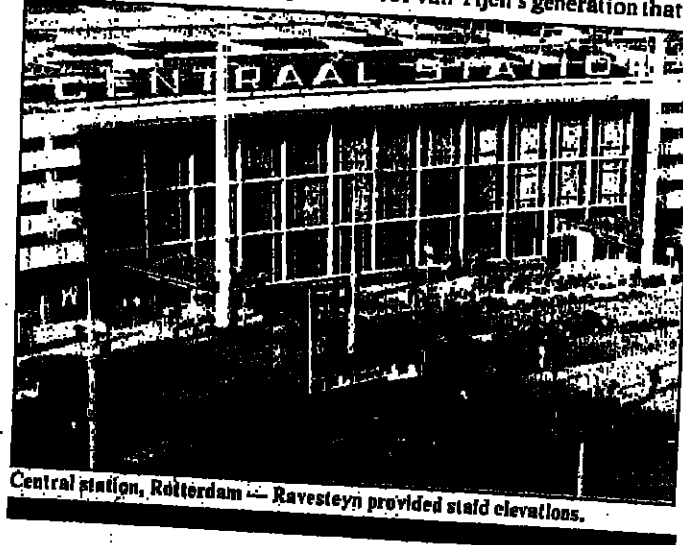
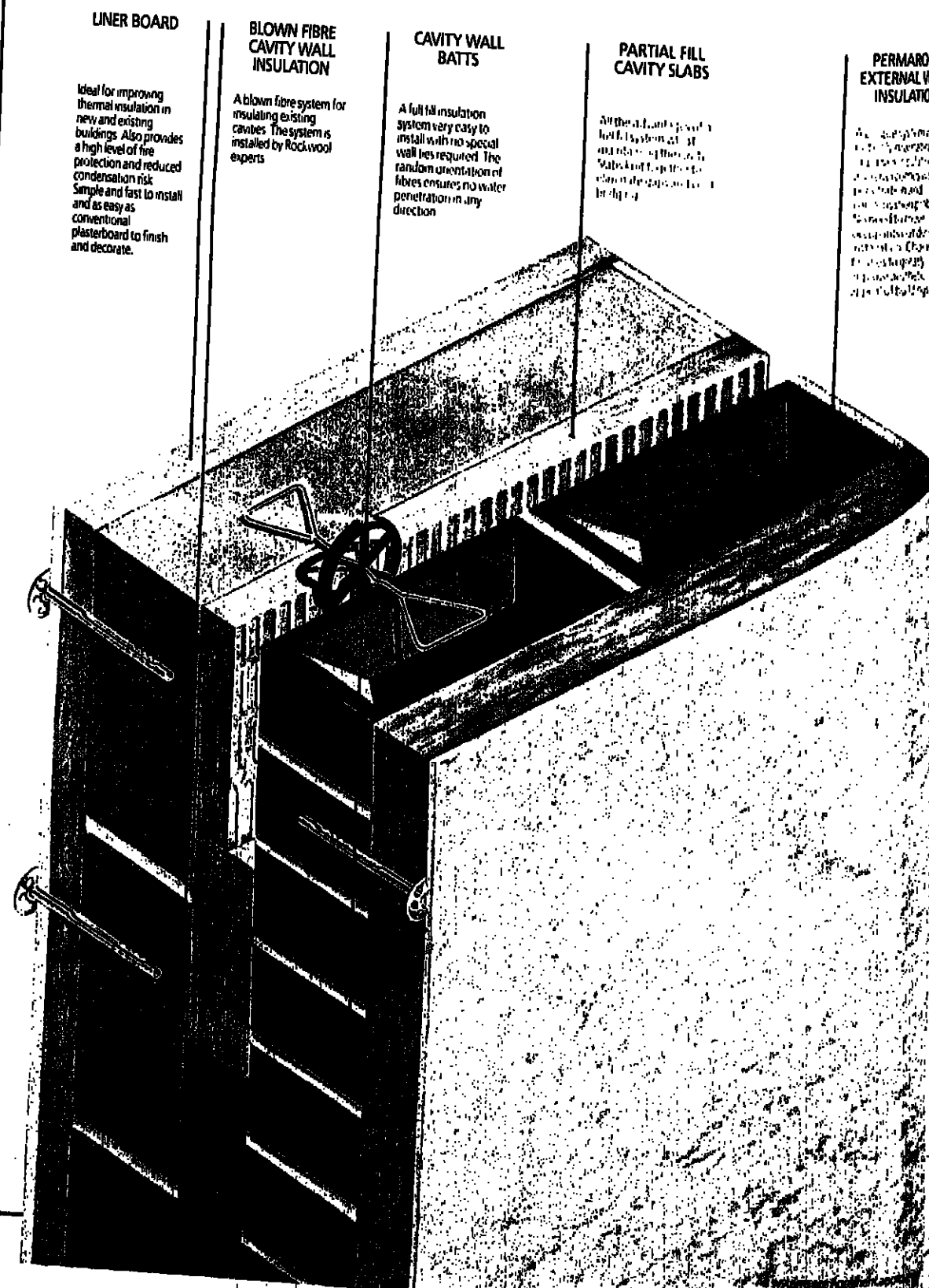
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Central station, Rotterdam — Ravesteijn provided steel elevations.

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## History

## Architects for peace

from page 26

Lijnbaan of the early 50s is usually accredited to van der Broek and Bakema, but the real story is different. The Maas tunnel was completed in 1941 and this meant that the emphasis on the city centre changed towards the west side of Coolingsel, the main street that runs alongside the site of the Lijnbaan. War damage had changed the scene and far more radical plans for a pedestrian area could be formulated. The original inspiration came from Rein Fiedderus, the first Dutch architect to look at American shopping malls, his charcoal sketches for a pedestrian paradise being shown around. In the end, van der Broek and Bakema with van Gool undertook the shopping streets but developer architects van Gool and Job Durs took over the post-war rebuilding obligations for the balance of the site, and the work finished in three years.

The architectural impact of the ensemble by Marcel Breuer and fellow Modernists that envelops City Hall looks fresh today and a better advert for rebuilding in a comprehensive style than the lumpen British efforts brought about by the Holden/Holford work for the City of London. A crucial comparison would be the way the surroundings of St Paul's Cathedral were totally wrecked by the 1960s, the underground shopping mall never having opened its doors to the public.

A key figure in the hectic years after 1945 was van Ettinger and the role played by his inspiration at the Bouwcentrum, one of the

earliest buildings to rise from the ruins of Rotterdam; the "Building Centre" was much more than simply an exhibition space, it was a real forum for all concerned with the construction industry, van Ettinger theme being the need to build "a habitable world". To this end his centre promoted design and planning studies as well as constructional techniques and formed a bridge between government, industry, the designers and the public. The library is today an excellent resource for those wishing to study the post-war boom years in the Netherlands.

There is a continuity in Dutch architectural thought, albeit factious; the pending retirement of Blom (a Dutch Michael Graves) is seen with relief by the next generation of young Turks, Blom's Blommen is referred to with disgust as dead flowers, the added insult in reverse being that the latest addition to central Rotterdam is used as a school of architecture dedicated to rational design.

Eccentric designers such as Blom are part of a tradition — Ravesteyn's staid elevations for the Central Station, Rotterdam, have to be equated with the Rococo stage sets for the lions and elephants at the Zoological Gardens a short distance away or, for that matter, with a Social Realist extravaganza for the rebuilt station at s'Hertogenbosch.

Groosman's particular story from 1942 onwards was a matter of survival for his family, first hiding in different parts of the country, and then finding secret

work to get enough money for food and lodging, such as under-cover designing for van Tijen. During occupation some jobs went forward to completion, Dudok's theatre at Utrecht, Merkelsbach's radio station at Hilversum and factories for Philips for example.

Official architects or engineers stayed their posts, signed statements supporting the occupying power but maintained a two-faced attitude so as to help their less fortunate colleagues, either food, money or shelter.

The projects with van Tijen included a reinforced concrete framed factory in Spaanse Polder (close by the Van Nelle factory) and an orphanage at Kralingen, neither built, but enough to keep body and soul together in the final hungry winter of 1944-45. The long hours of blackout and curfew had to be spent indoors (those found in the streets after sunset were beaten up by fascist thugs who ran the security police).

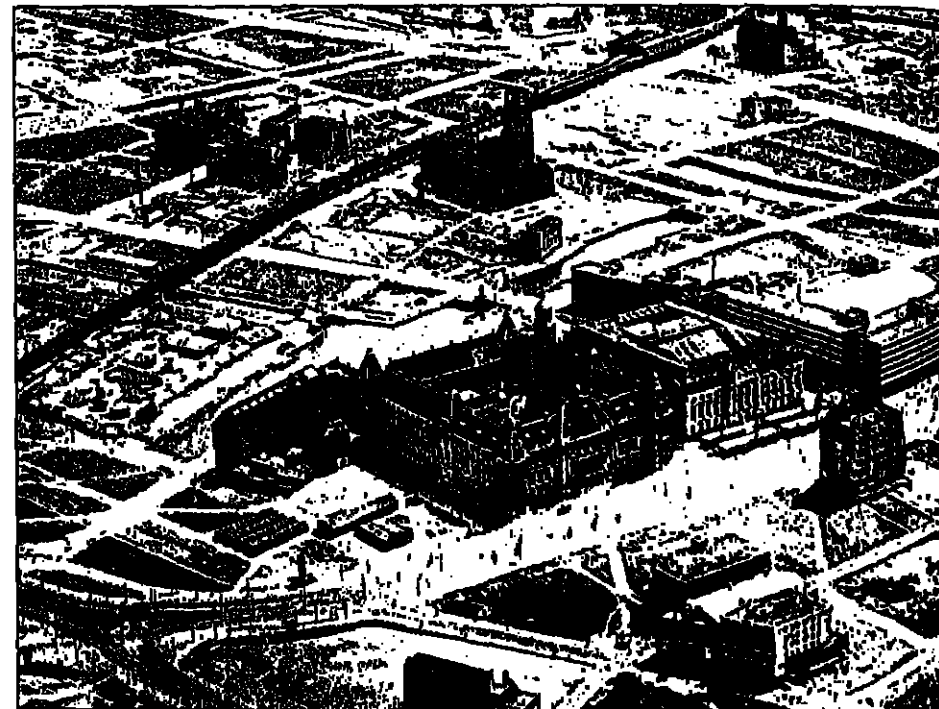
There is one final story. My son is a sound engineer and set up a concert at Ahoy, a large multi-purpose hall built by the Maas in 1970. He tells of a building that works well, superbly serviced, everything shipshape and in order, no problems whatsoever compared with the mess one finds at the Birmingham exhibition centre or Bournemouth etc in the UK. Young Blanc concluded: "Why can't architects get their buildings to work well?" Well, some good pioneers do... the architect to Ahoy was E F Groosman.



Rietveld continued building.



Rietveld's house "de Gramackers" (1942).



Rotterdam, 1940.

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The first British Luxalon Building Design competition presented the opportunity to stretch even further the competitors most creative use of Luxalon products.



THE JUDGES The panel of judges are, Eva Jiricna, John Winter, Dr. A. J. Brookes of Liverpool University, John Hood, Director of the Suspended Ceilings Association, Paul Finch, Editor of Building Design and Peter Hallberg, Director and General Manager Architectural Products Division of Hunter Douglas.



## THE GOLD AWARD WINNER

FIRST prize of a 14 day holiday for two in the USA was won by Duncan Webster. The jury welcomed the interesting notion of applying Hunter Douglas products to both refurbishment of an old building and incorporating similar ideas in a new building.



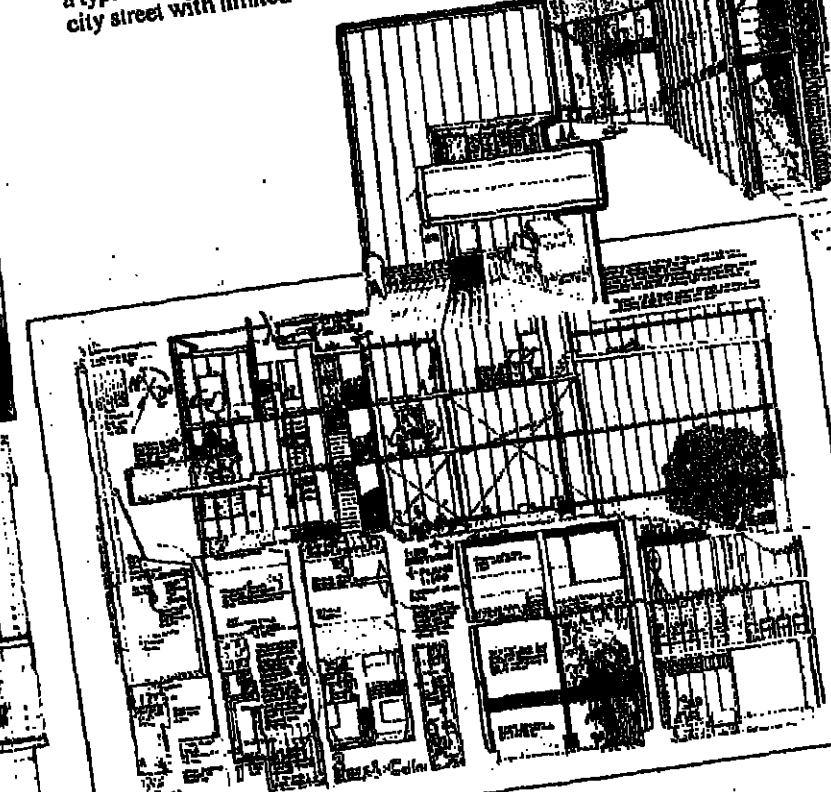
## THE SILVER AWARD WINNER

SECOND prize of a 10 day holiday for two in Rome was won by Roger Lord. The design deals with a typical site problem of a hole in a city street with limited outlook.



## THE BRONZE AWARD WINNER

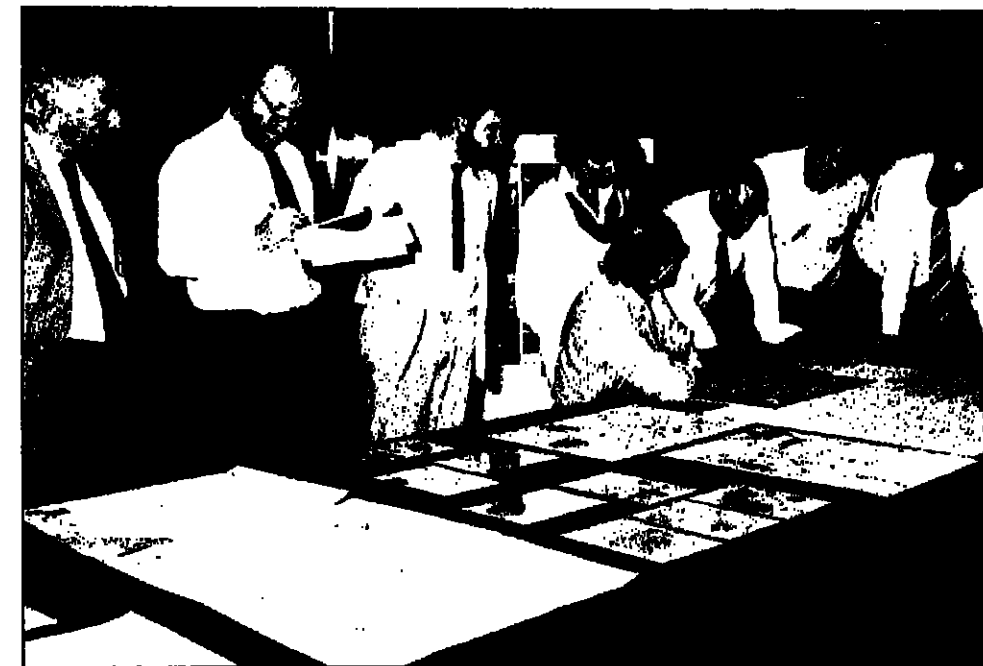
THIRD prize of a one week holiday for two in Amsterdam was won by David Hughes. An unusual and thought-provoking notion to use Hunter Douglas Sandwich panels as flexible elements in an interior maze.



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# DESIGN WINNERS

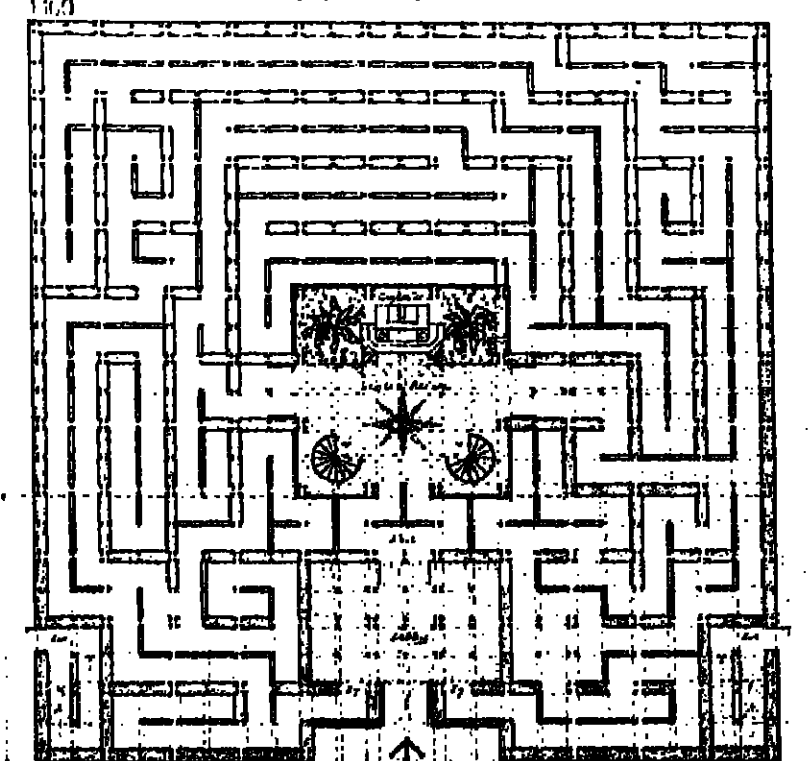


Judging at Hunter Douglas, Rotterdam

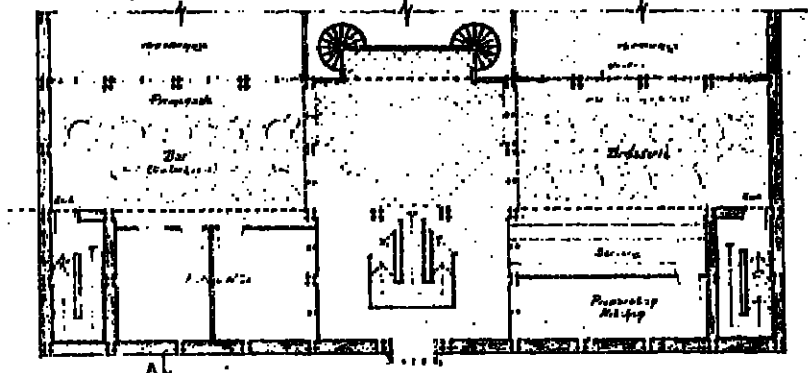
These are the winning schemes in the first Luxalon/Building Design Competition, which it is hoped will be repeated in two years' time. The brief sought the creative use of Luxalon ceiling and cladding products in any context. There were more than 40 entries.

Third prize, David Hughes (right and below). "An unusual and thought-provoking notion to use Hunter Douglas sandwich panels as flexible elements in an internal maze. Showing some ingenuity and wit, the author has included the maze within a leisure complex. The scheme, which includes a 'controller' able to alter the maze elements at will, combines Kafka, Orwell and the world of leisure."

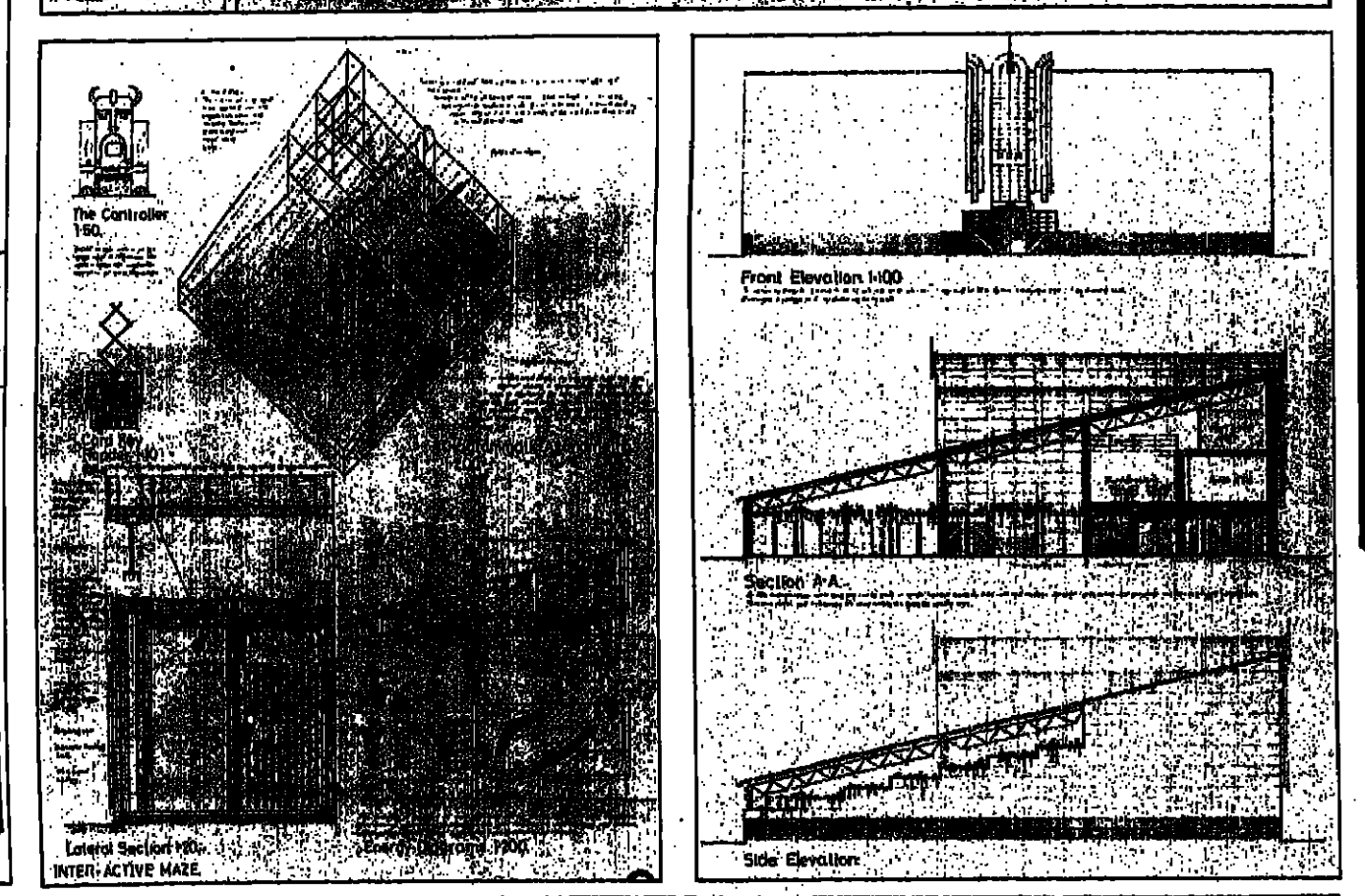
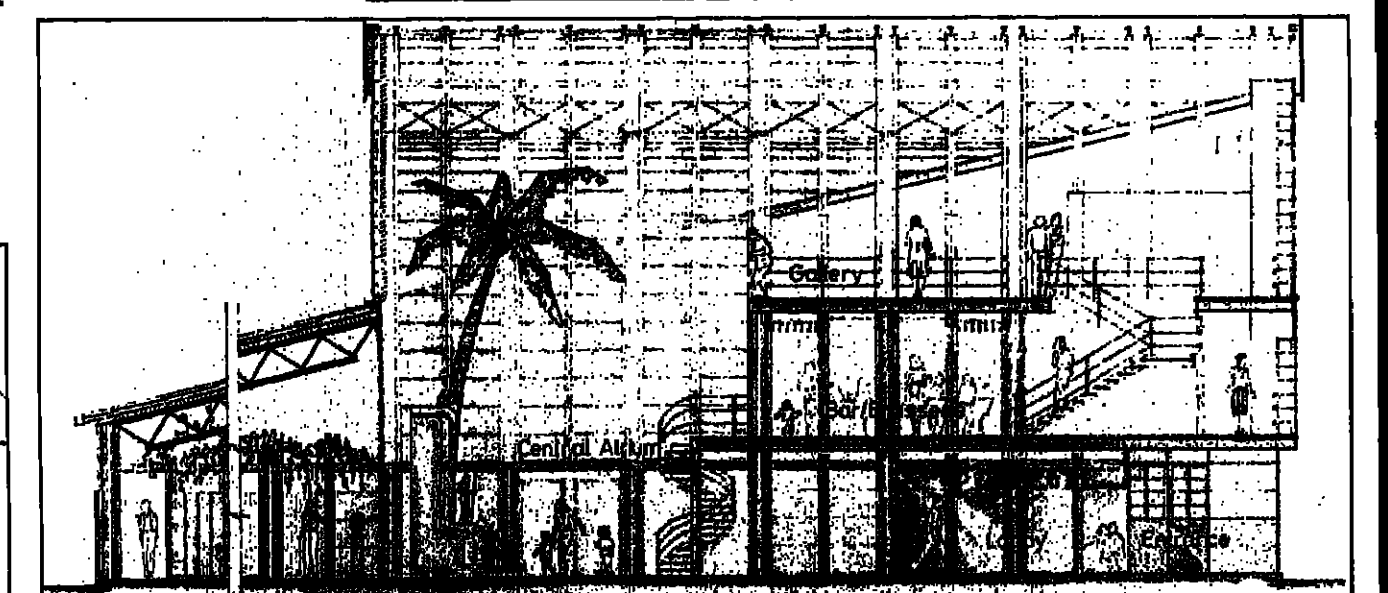
Maze Level Plan (showing typical layout)



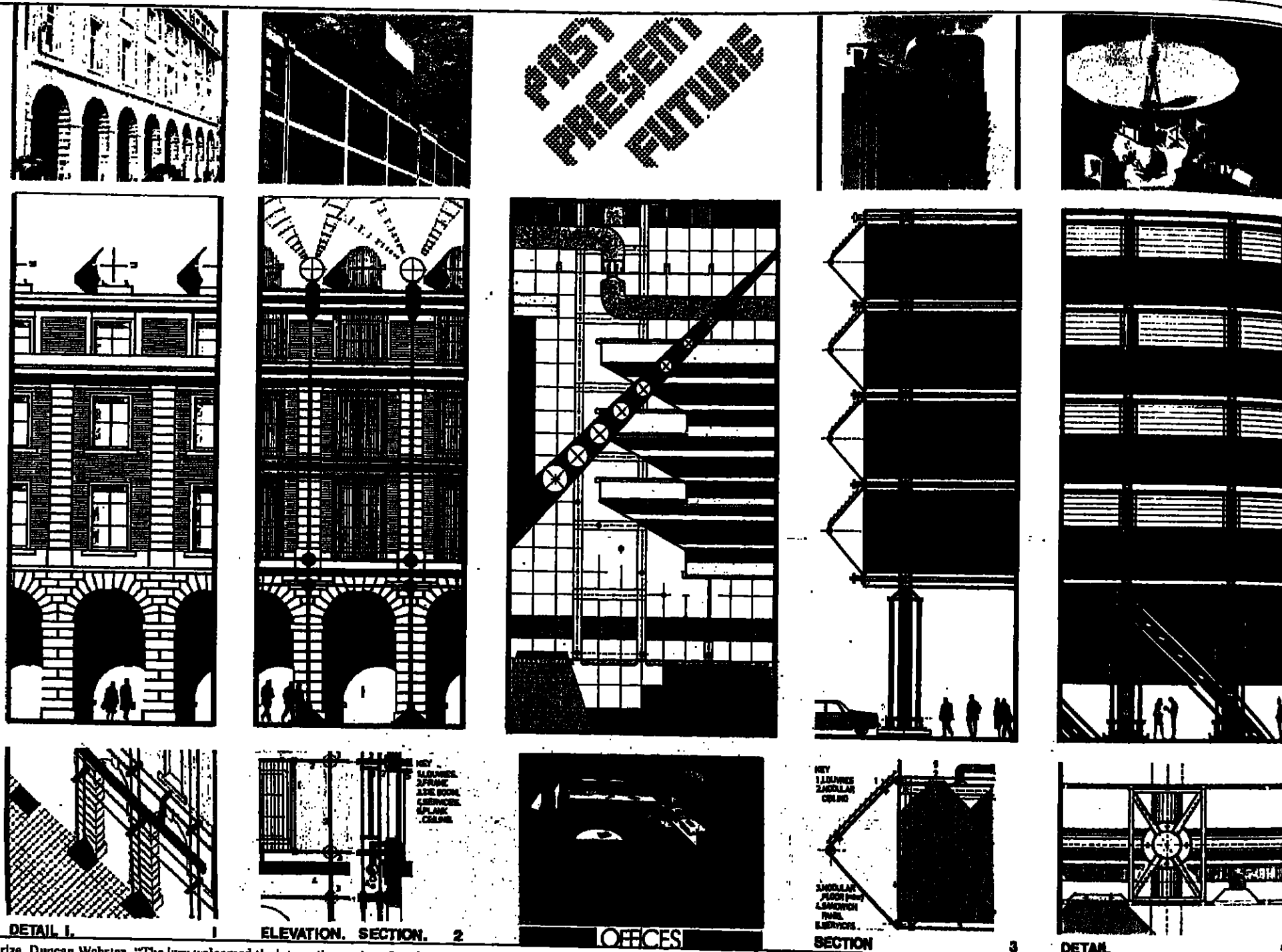
First Floor Plan



Ak

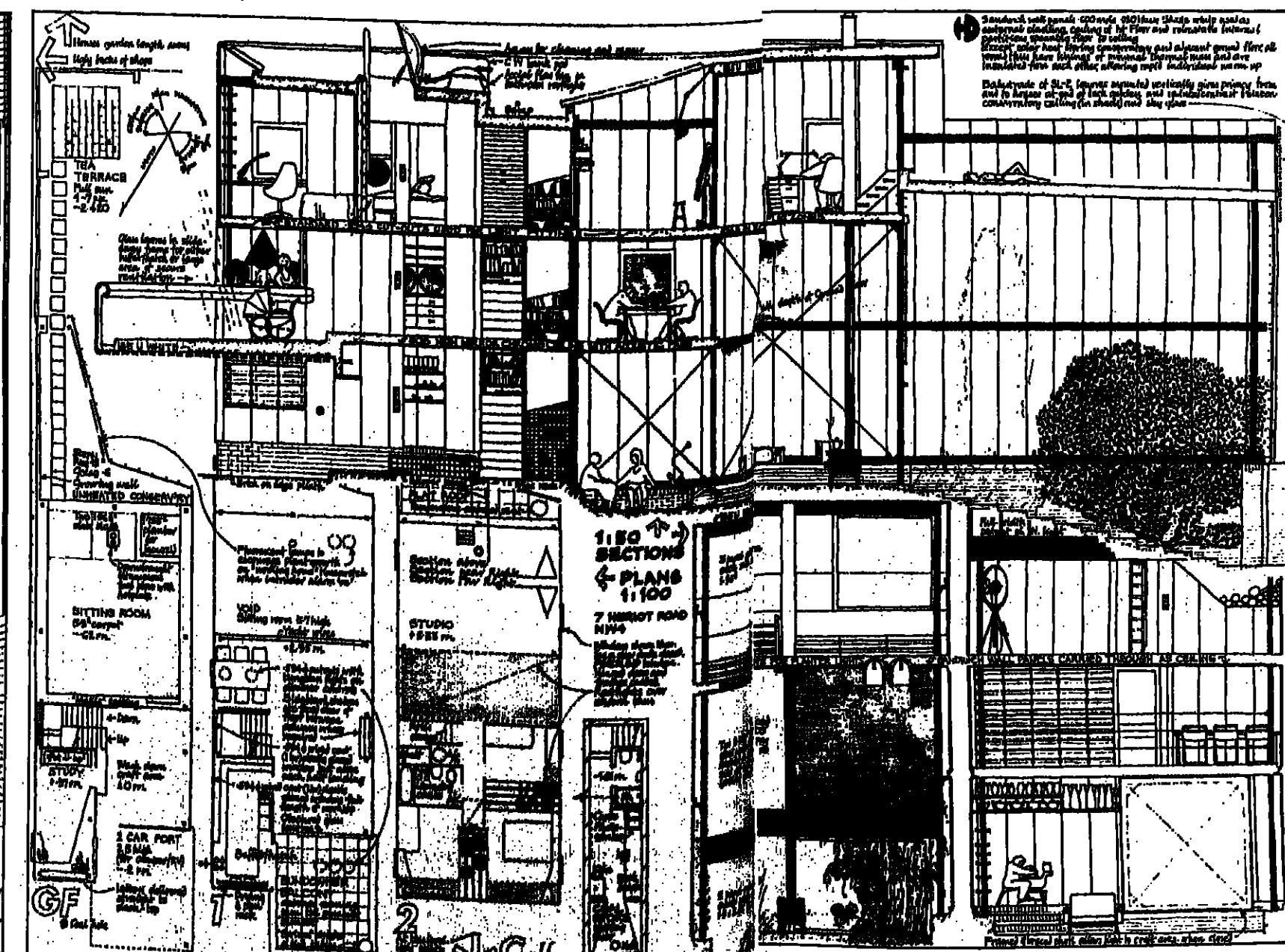
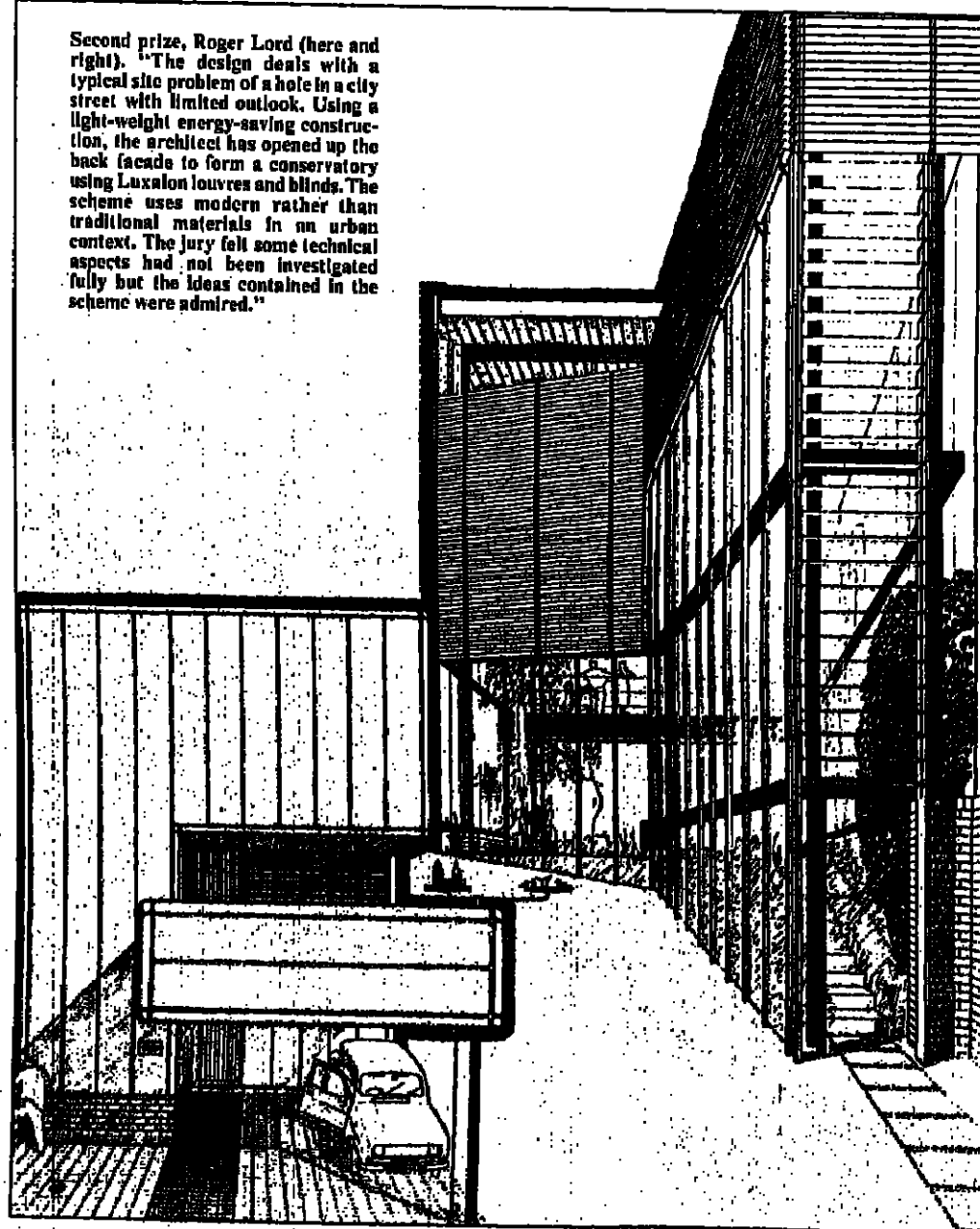


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FUTURE

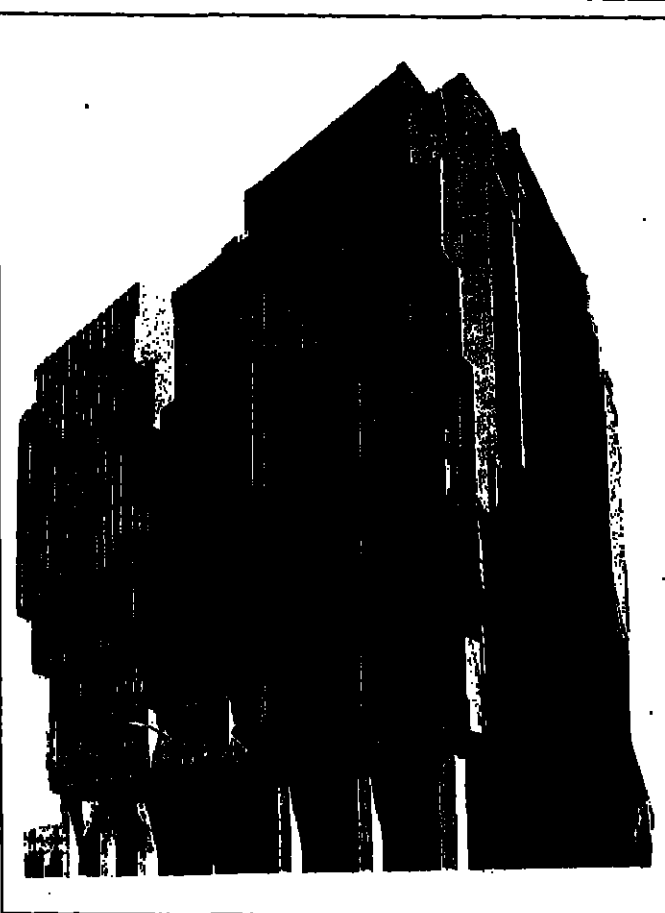


First prize, Duncan Webster. "The jury welcomed the interesting notion of applying Hunter Douglas products to both refurbishment of an old building, and incorporating similar ideas in a new building. The first scheme investigates the refurbishment of an existing Covent Garden elevation, using a light frame supporting services and louvers. This upgrades the building in energy terms as well as enhancing the architectural discipline of the elevation. The design of the new building shows the wider use of Hunter Douglas products in a light-weight facade. The jury liked the consistency of the design approach and the economical presentation of the schemes drawn on a single sheet, separated by a montage of the products to be used." We described his entry as showing how a refurbishment could be an art form, and how Luxalon products could be used in the provision of the modern office envelope.

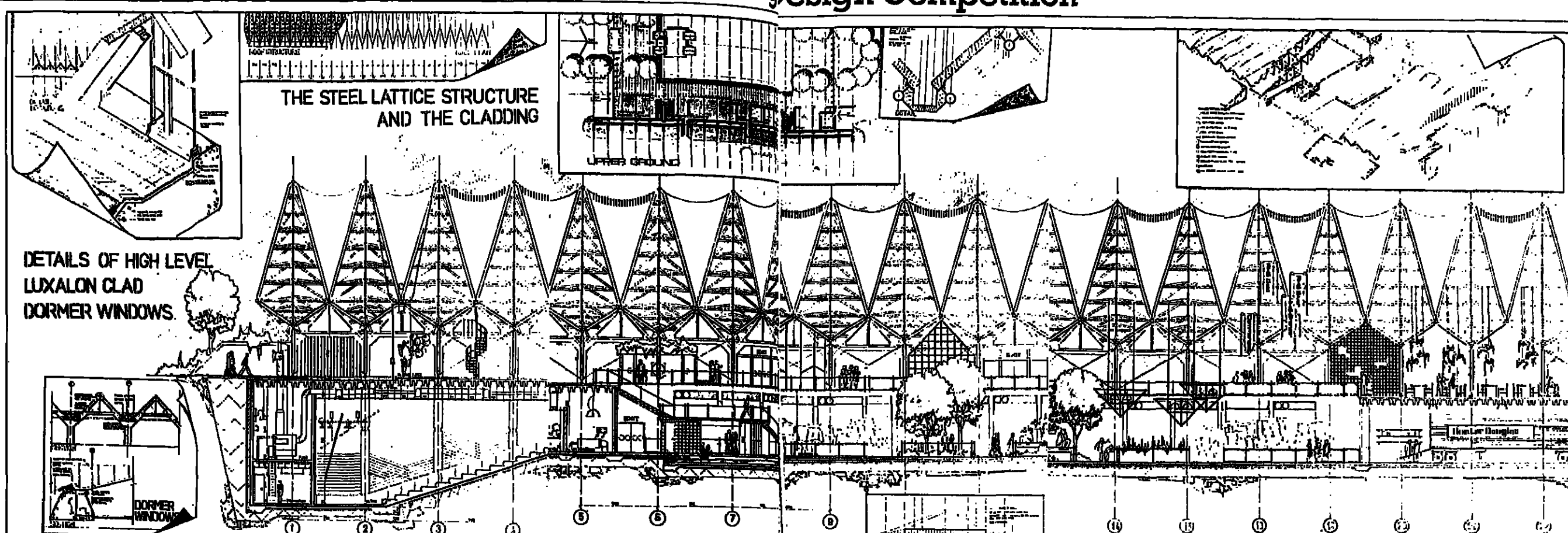
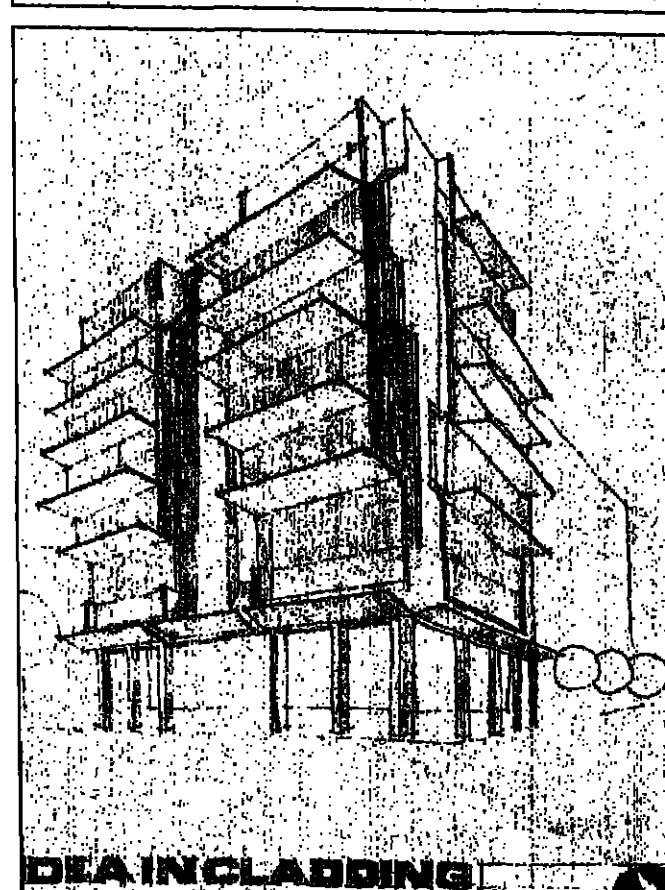
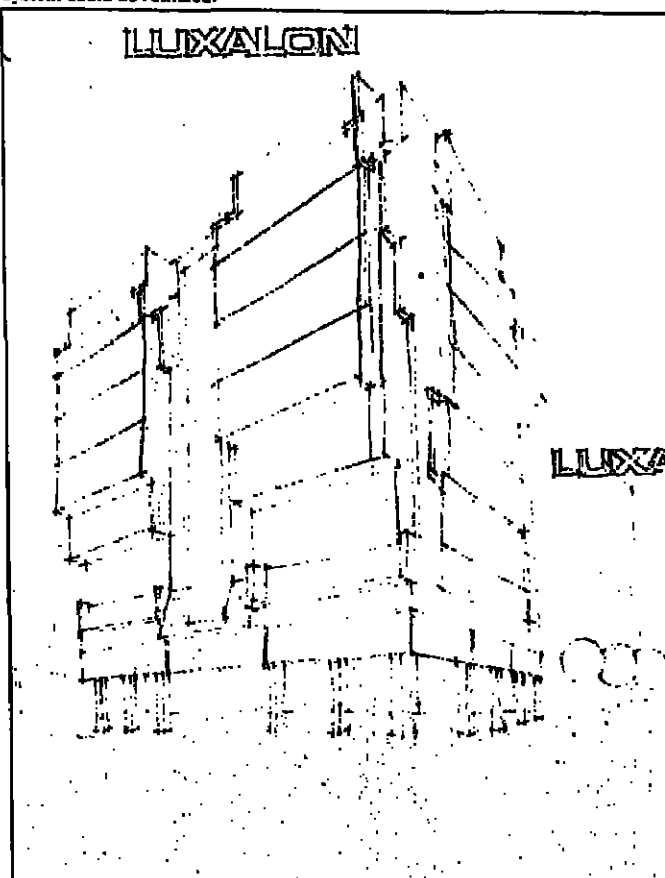
Second prize, Roger Lord (here and right). "The design deals with a typical site problem of a hole in a city street with limited outlook. Using a light-weight energy-saving construction, the architect has opened up the back facade to form a conservatory using Luxalon louvers and blinds. The scheme uses modern rather than traditional materials in an urban context. The jury felt some technical aspects had not been investigated fully but the ideas contained in the scheme were admired."



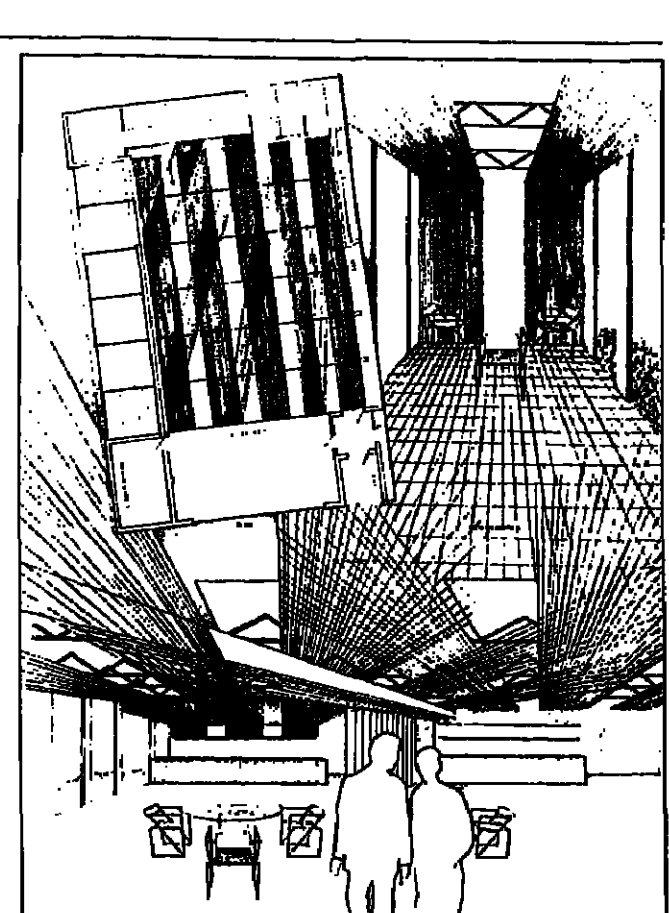




Above and below: Runner-up, Douglas Dear. "An interesting idea based on using Luxalon louvers which open up to form a solar screen on summer days and close to form energy-saving security shutters at night. Some research would be required into the control mechanism and structural requirements before the system could be realised."



Runner-up, Stephen Rendell. "The long-span roof to this sports/exhibition hall combines fabric with Hunter Douglas composite panels."

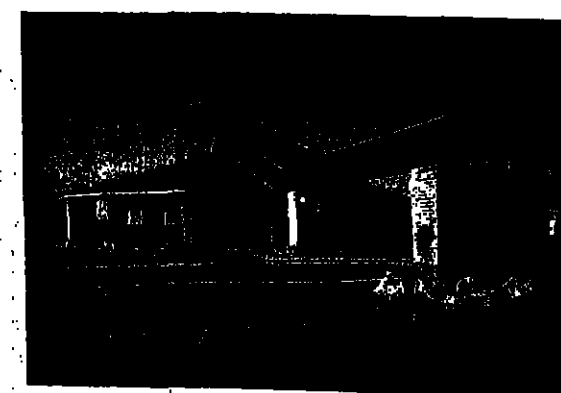


Above: Runner-up, Samantha Biddlecombe. "The claimed idea to adapt the internal environment was not clearly understood, but the concept of using a suspension system to provide a variety of ceiling and wall planes was welcome."

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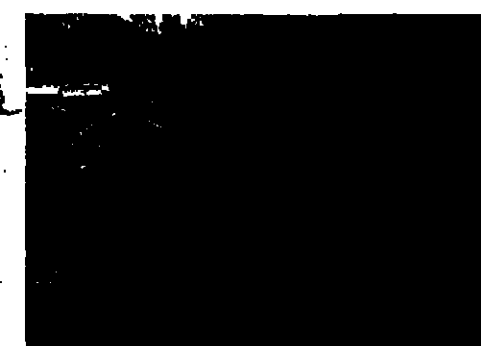
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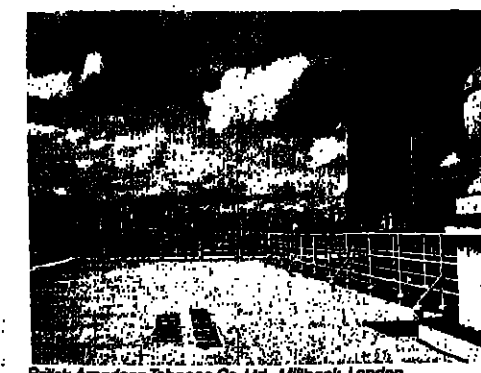
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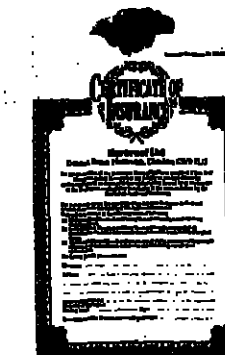
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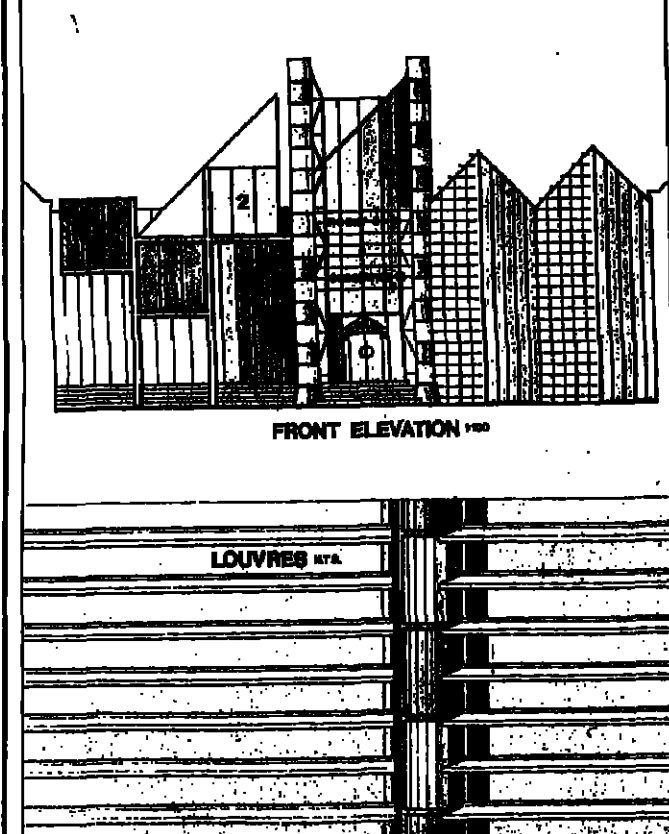
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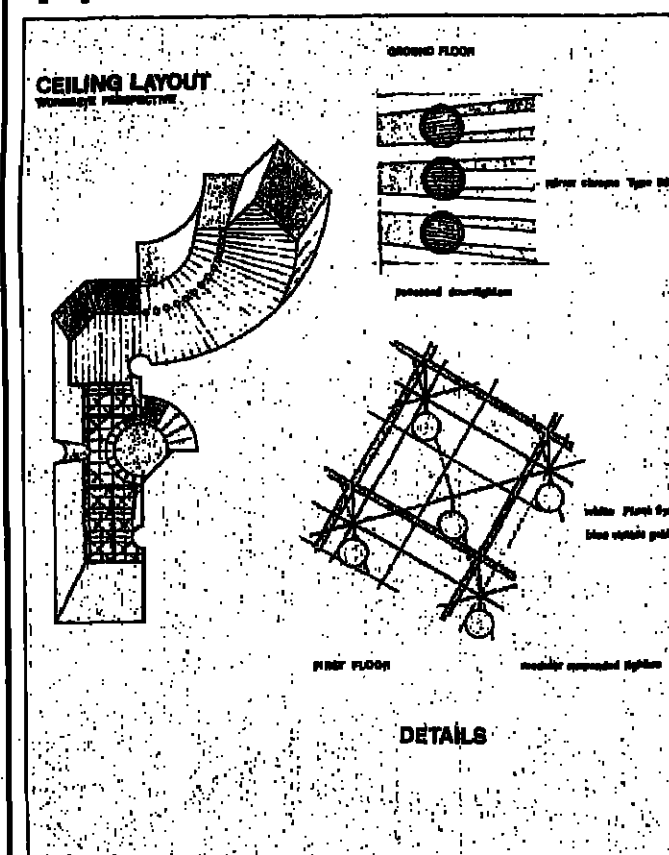
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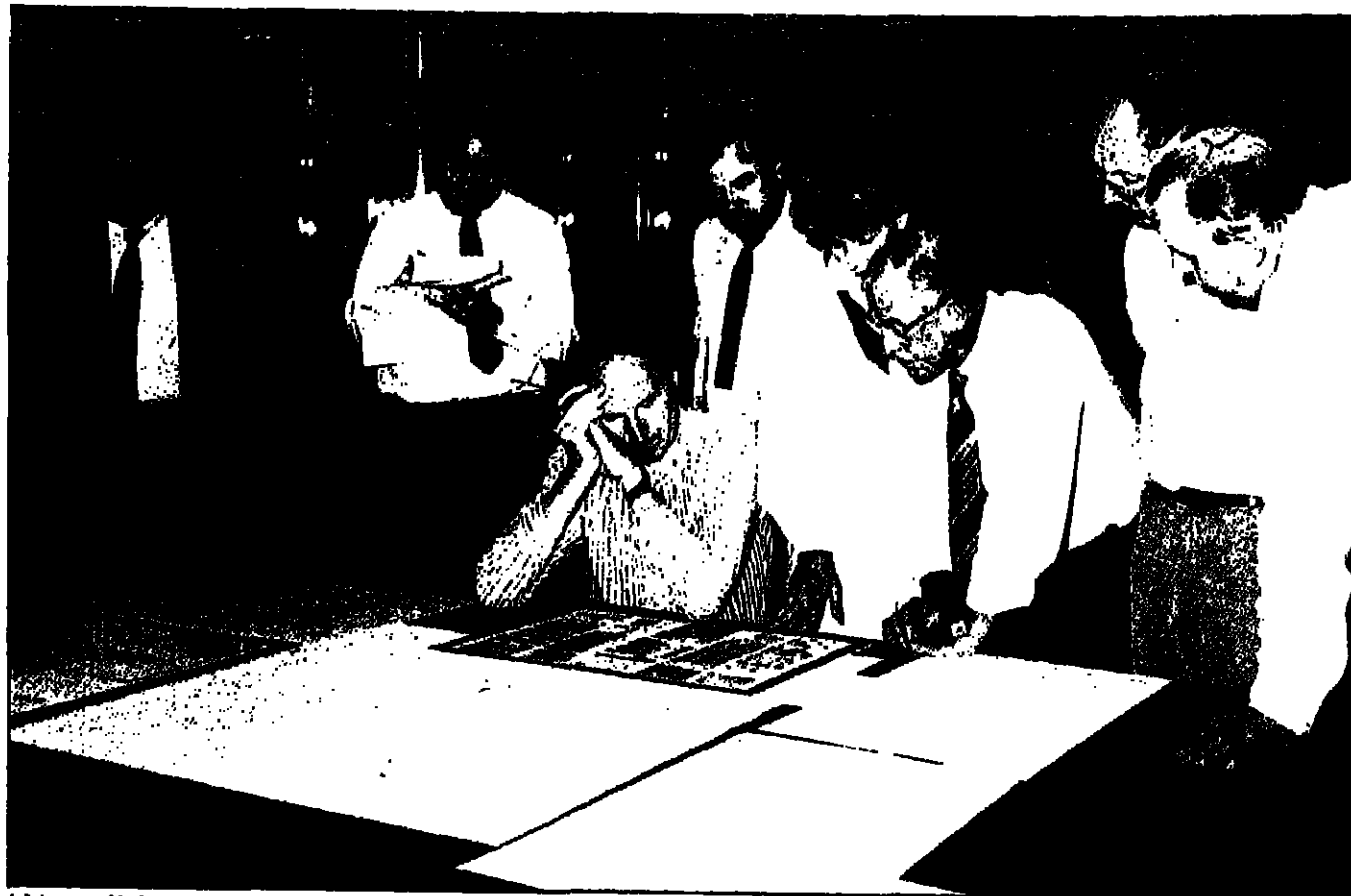


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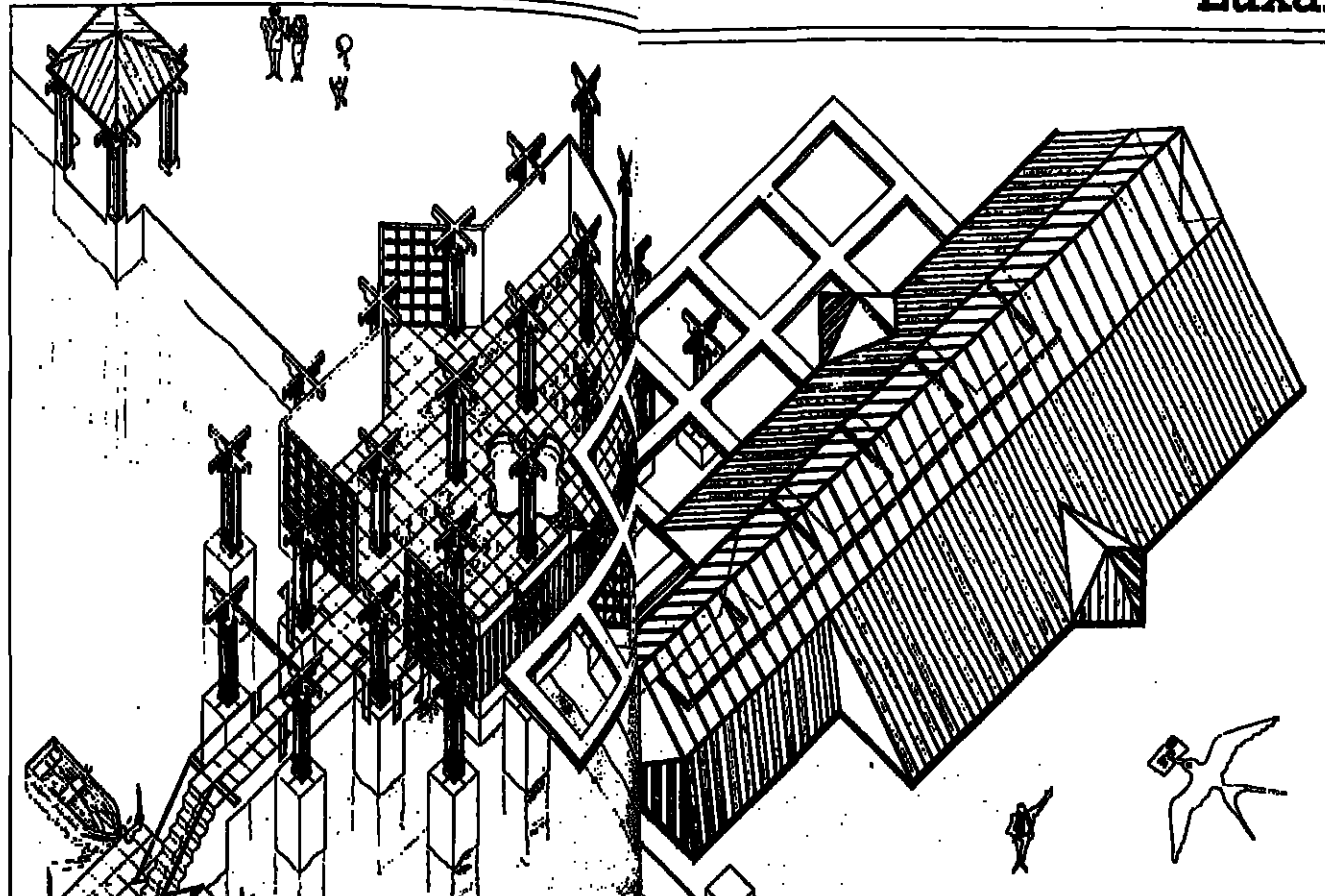


Above and below: Runner-up, Kevin Dowsett. "Cheerful treatment of fragments of an elevation/plan of a cinema, with suggested layout for the ceilings and lighting."

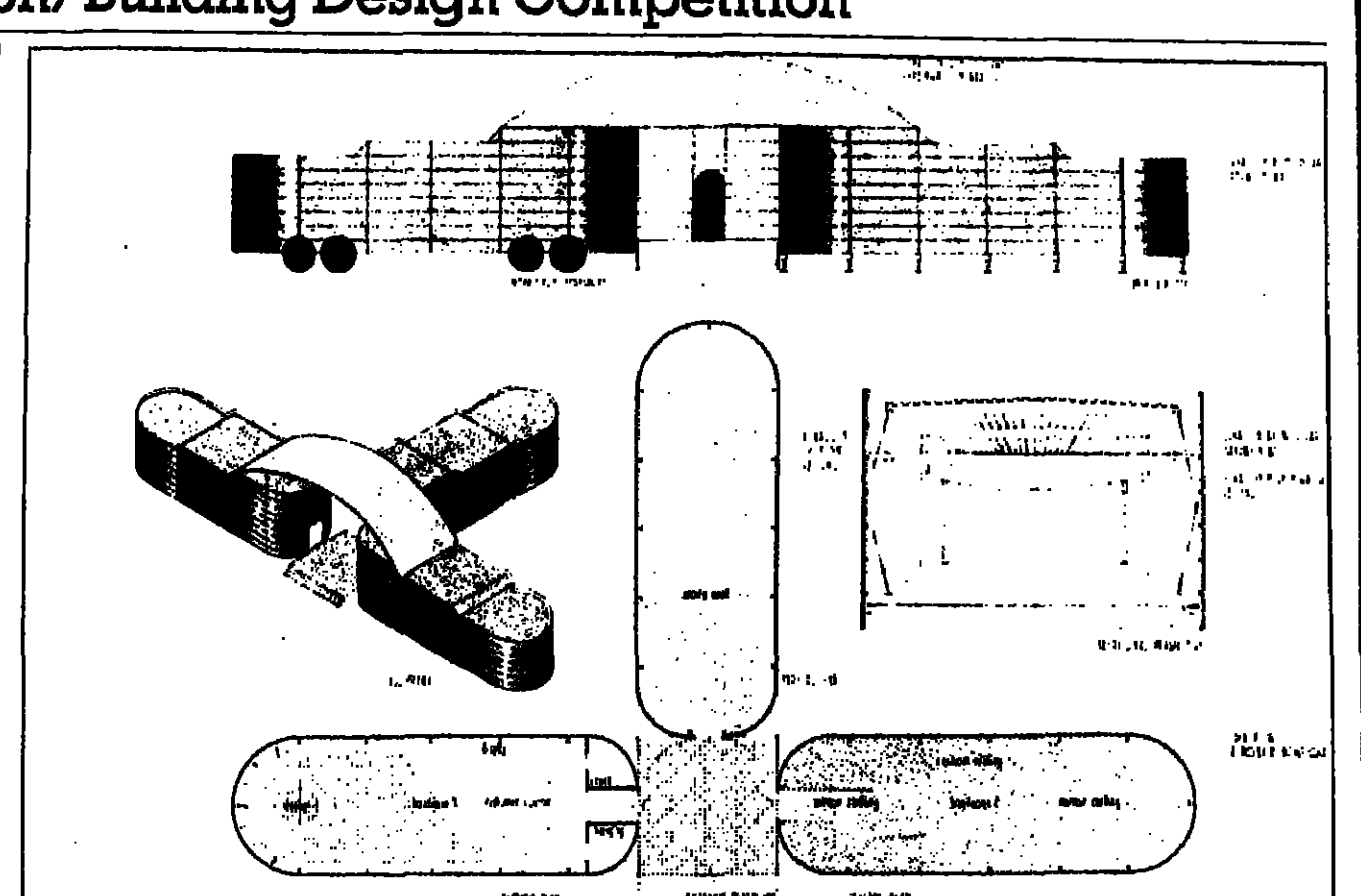




Advisers and Judges. Left to right: Harry van Noy, Dr Alan Brookes, Liverpool University, John Winter, architect, Paul Finch, BD editor, Eva Jiricna, architect, Peter Hallberg, director and general manager, Hunter Douglas architectural products, Cees Louwerens, and John Hood, Suspended Ceilings Association.

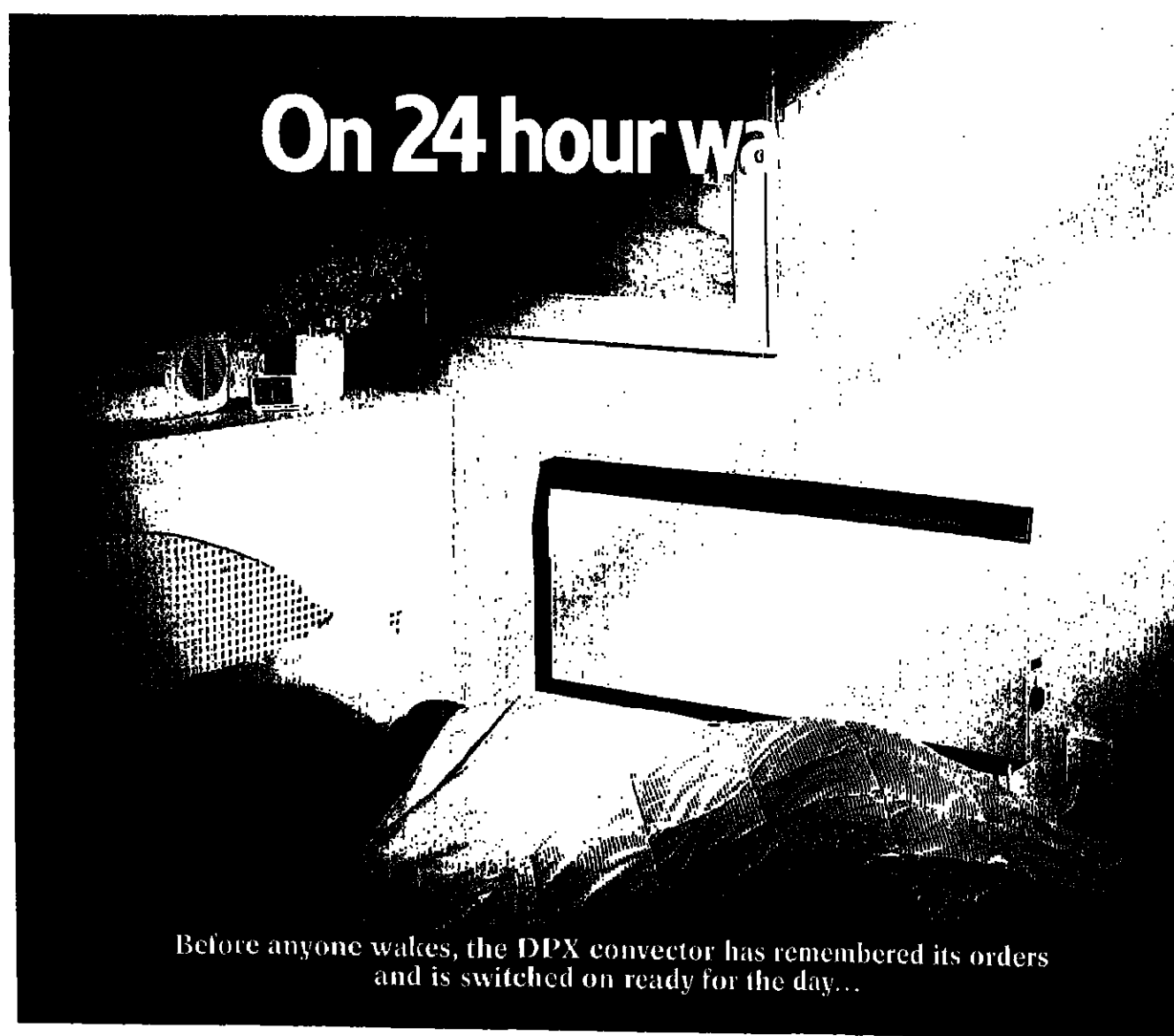


Runner-up, Leslie Scott. "Highly stylised but inventive example of the use of Douglas products in unusual circumstances for a lakeside folly. The jury was whether the metal columns could be realised in the envisaged material, though this could be used as facings to a light-weight column."



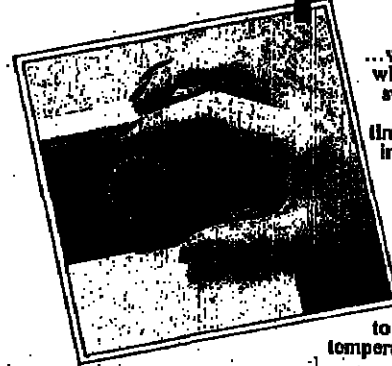
Runner-up, Douglas Anderson. "This scheme shows the use of Luxalon sandwich walls as a skin to three trailers which form a mobile boutique. The jury liked the design taking advantage of the fact that the panels can be curved, but expressed doubt about transportability on a public roadway."

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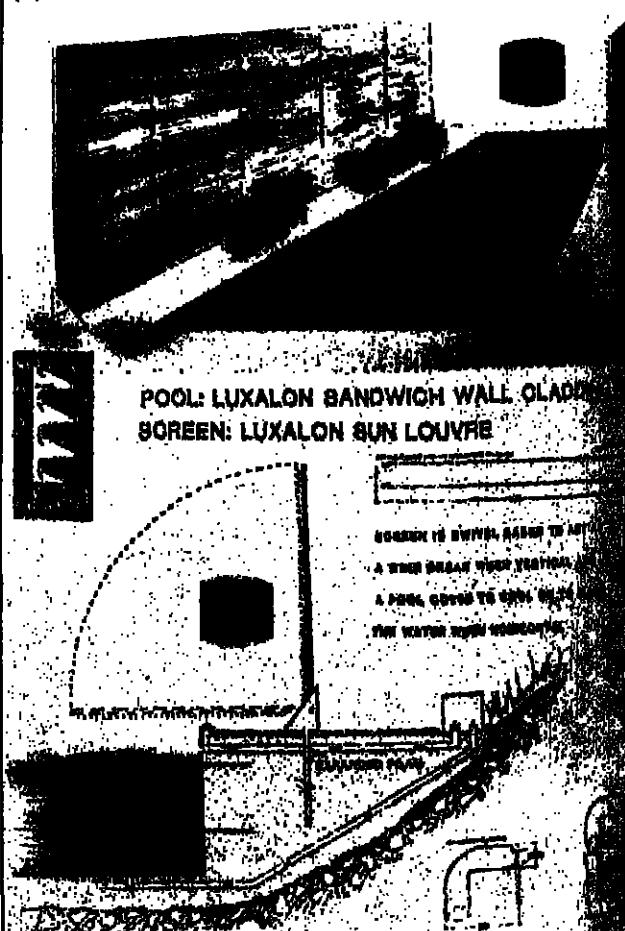
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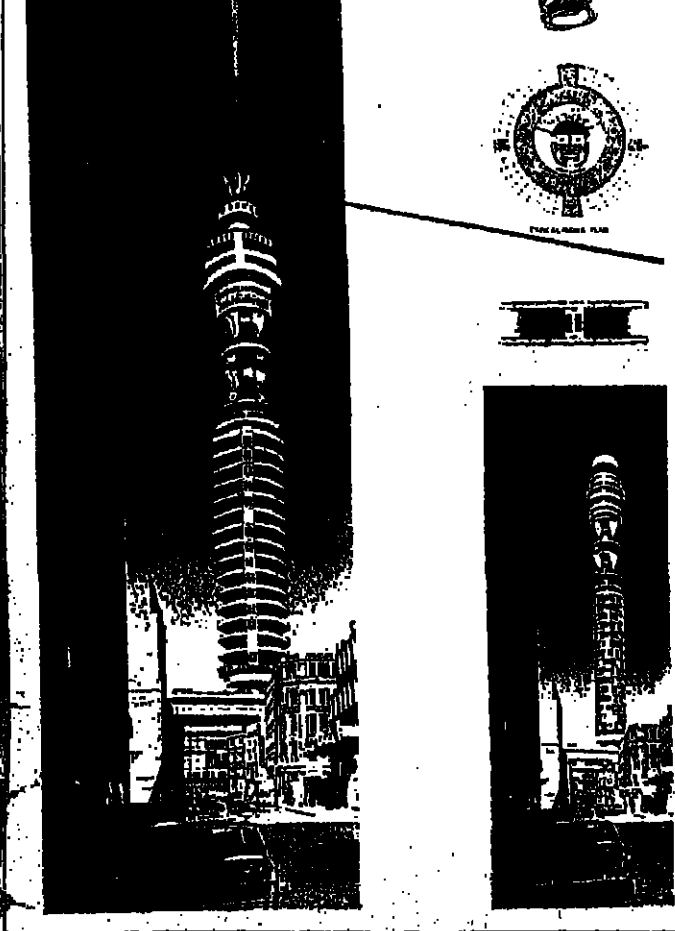
### LUXALON BUILDING DESIGN COMPETITION



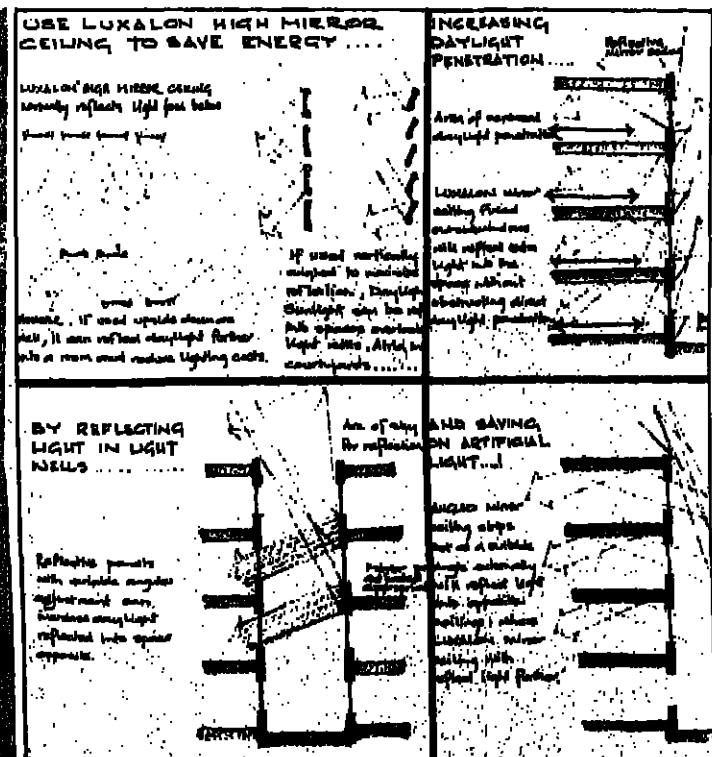
POOL: LUXALON SANDWICH WALL CLADDING  
SCREEN: LUXALON SUN LOUVRE

This scheme by Iain Gray uses sandwich wall cladding to act as windbreak and cover.

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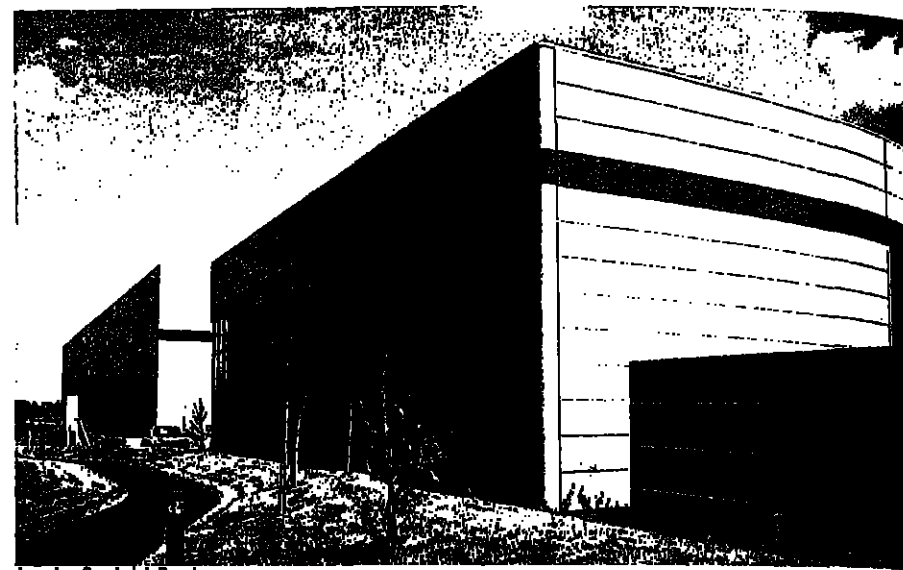
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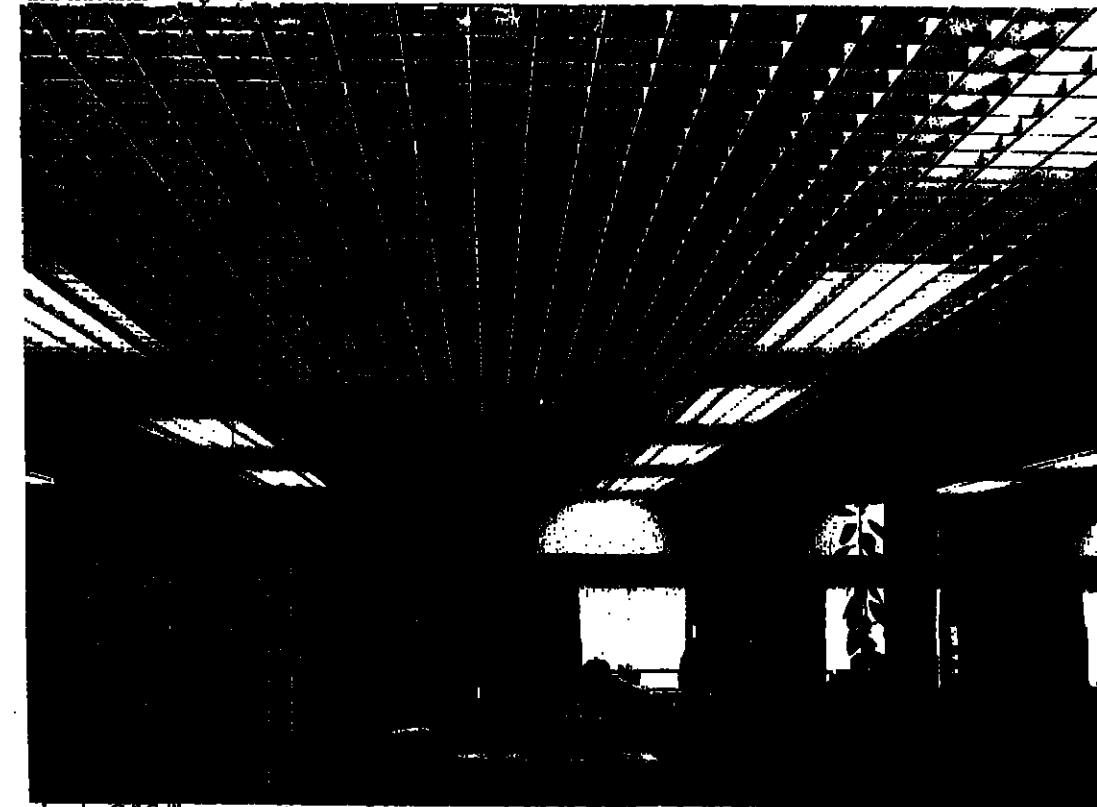
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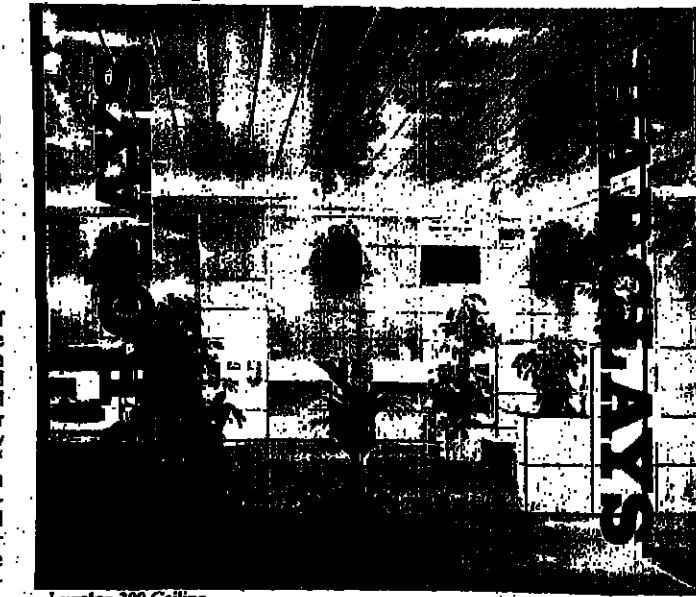
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**Exhibitions****PITCHING A PEEP SHOW**

Richard Carr reports on an exhibition of the work of Castiglioni and describes the theory behind its unusual venue in Edinburgh.

A MARVELLOUS exhibition of the work of Achille Castiglioni, designed in the form of a tent with objects viewed both within its canopy and through slits in its sides, has marked the extension of Inhouse in Edinburgh.

Founded by Bill and Sylvia Potter four years ago, Inhouse has specialised in selling modern design to architects, interior designers and the general public, and in organising special exhibitions to coincide with the Edinburgh Festival. The show devoted to Castiglioni follows others on Cassina's production of designs by Le Corbusier, Mackintosh and Rietveld in 1982; Thonet chairs in 1983; products from the Bauhaus in 1984, and designs by Josef Hoffmann last year.

Bill Potter is an architect who was trained at Duncan of Jordanstone College of Art, Dundee and joined the Greater London Council in 1972. During his ten years in London, he says, his most important projects were a magistrates court in Enfield and a fire station in North Kensington — "a building which was cooking for at least five years". This experience led him to consider taking up private practice in London, especially after trips to Paris, Milan and New York, but instead he and his wife sold their London home to buy what was previously a ski shop in Edinburgh.

"I was fascinated," he says, "with the idea of presenting design almost as theatre and with seeing the design of the shop itself in terms of space."

But he had not, he admits, done much homework: of the shops selling modern design in

London, the only one he had visited was Conran's in the Fulham Road. Nor had he looked at his local competition — the Tony Walker and Hans Christian shops in Edinburgh — or lined up any accounts before opening. Thus the Cassini exhibition was a shot in the dark.

The exhibition was, however, an immediate success, presenting dramatic pieces of furniture in a very theatrical way, and it led to clients among Edinburgh's small businessmen, including hairdressers and restaurateurs, and a dentist who wanted Le Corbusier's Gran Confort chair with a blue and cream frame! The exhibition also led to links with Flos and Artec, while succeeding exhibitions gave Inhouse the opportunity to become the first Thonet agent in Scotland and the first shop to sell the chess set and tea service designed by Josef Alberts at the Bauhaus. Chairs, tables, vases and cutlery by Josef Hoffmann followed the exhibition in 1985, and light fittings, furniture, cutlery and glassware by Castiglioni have been added. The idea to show Castiglioni's

work, Potter says, was inspired by an exhibition devoted to Castiglioni at the Pompidou Centre earlier this year, and putting it into a tent "was done to create a slightly ethereal peep show — and because I have always wanted to design a tent!" It was also, of course, a challenge to outdo Castiglioni himself, since the Italian is a master of exhibition design, and to provide an appropriate setting for such classics as the Arco lamp designed for Flos in 1962 and the stereogram designed for Brionvega in 1966. More recent work includes the Linda handbasin and wc for Ideal Standard, and a condi-

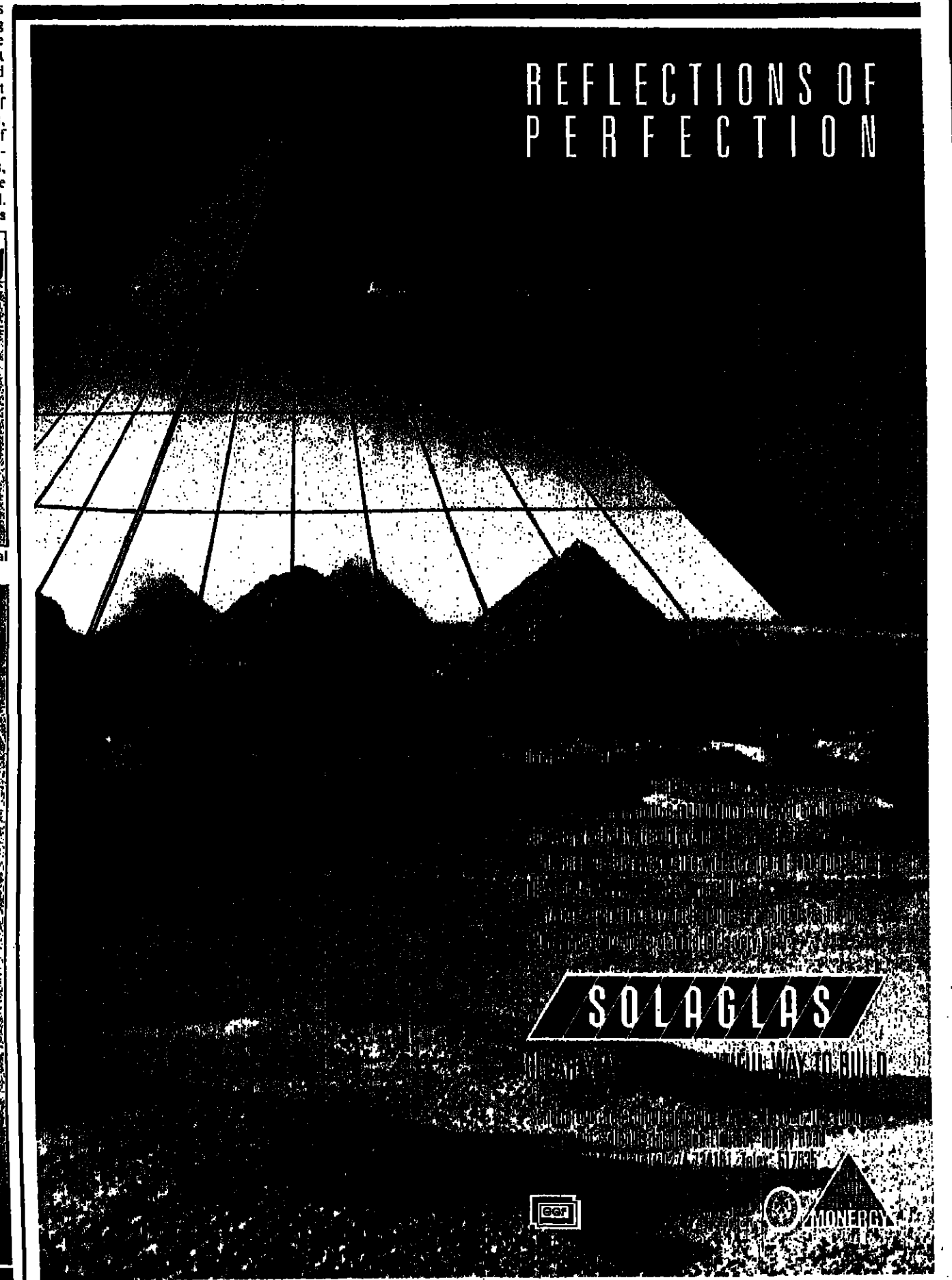
ment set and cutlery designed for Alessi from 1980-84. The cutlery is almost Danish in style because of its flat, elongated shapes. There have also been more light fittings for Flos, including the Frisbi of 1978. The area occupied by the exhibition doubles Inhouse's previous showroom space and will enable it to move further into the contract field following work already done for the Royal Scottish Museum, the Fruitmarket Gallery and the new Distillers HQ in Edinburgh, and the Museum of Transport, the Bank of Scotland and the Civil Service Benevolent Fund in Glasgow.



Achille Castiglioni, a master of exhibition design.



Above and below: the exhibition is designed in the form of a tent... "an ethereal peep show".



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OF the Landscape Institute's 2,500-odd members, about 47 per cent work in local authorities; another 4.5 per cent in new town development corporations.

Most county councils and almost all new towns have some landscape presence; district councils vary — which is probably sensible. In many smaller districts the size and range of the workload scarcely justifies — and would certainly not stretch to — a full-time professional. And after all, the 35 per cent of landscape professionals who are in private practice or self-employed are in business to provide a flexible service, and in many practices a wider range of skills, when their council clients need them.

Most counties, on the other hand, do have landscape staff, though their numbers and the way they use and organise them varies. Sometimes it is a sprinkling of landscape architects attached to separate council departments, such as architects, recreation, or countryside. Sometimes they are attached to a single department, with a remit to provide a service to others.

This is the pattern in Berkshire, where the institute's immediate past president, David

# LAND LORDS

Tony Aldous profiles Berkshire County Council's landscape department.

Randall, heads a substantial landscape section. He argues that his political masters (after some persuasive advocacy from him) have "got it about right". The landscape team are part of the county planning department. They offer landscape advice on planning matters as well as providing a design service to other council departments — notably education, social services, highways, and the property services department (which now subsumes architects).

Randall himself (since 1984) one of three assistant county planning officers (though his qualifications are in architec-

ture and landscape, not planning). He leads a team of ten including landscape architects, planners and even rights of way officers. His brief includes giving advice on planning applications, producing a landscape local plan for the county, and various countryside matters including rights of way and FWAG (the Farming & Wildlife Advisory Group) which brings together farmers and wildlife conservationists.

His team also provides a landscape service for district councils. There is no charge for this — "and so there's no excuse for any district council to say it lacks access to landscape exper-

tise". Berkshire's six districts make use of the service in varying degrees and in different ways. Newbury, for example, makes extensive use of it in development control. One of Randall's team, landscape architect Anna Longley, spends every Friday at Newbury's offices going through applications with planning staff and advising them on their landscape implications.

Reading borough takes advantage of the service in its rivers and canals policies and improvement work, and Randall sits on the borough council's Reading Waterways Group. It also called him recently to give expert

evidence at a planning inquiry into its refusal of a housing proposal for land at Hensell Bottom, on the town's northern edge (BD January 17 1986). Bracknell council has similarly called him in to give evidence in defence of the "green wedge" between the new town and Wokingham. In both cases, Randall found himself facing another former LI president, Brian Clouston, who appeared for the appellants.

And when Windsor & Maidenhead borough was forced, by a determined private litigant, to abandon the use of Windsor's historic Bachelor's Acre for car parking, they turned to the

county landscape team to design and carry out a phased restoration of the open space to its original use as a town green. Another town landscape team have designed and implemented a Reading Market Place. This job, for the borough council, turned what had become an untidy parking lot into an attractive public space — a "20th century town square" with mature London plane trees, carefully shaped and sited hummock, pleasing choice of street furniture and a lockable bollard to allow security firm cash vans access without letting in other vehicles.

But can a landscape architect

serve two masters? Is there not the distinct possibility of a conflict arising between duty to district and duty to county? "So far there hasn't really been a clash," Randall says. "I render the best service I can by being impartial. My role is always to provide the same impartial advice that either authority would have had from an outside consultant. Our status reflects that."

In-house, Berkshire landscape team carries out work for the county at schools (about 30 schemes on the go at present), old people's homes, social services buildings, and on highways. "We've got across the value of having early involvement in negotiations the county property department have with private bodies, and we have a similar arrangement with the county surveyor. Because we are in the planning department, we can, right from the word go, give an indication of what the planning officer would think the proper way to integrate a new road with a new landscape."

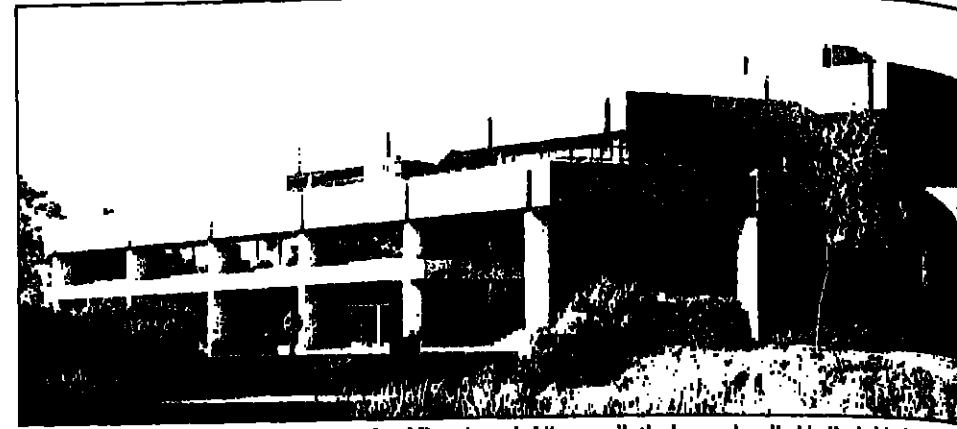
An example in Reading illustrates the kind of cross-fertilisation that can take place with an integrated department. Another of the section's landscape architects, Paul Machin, has been involved with highway engineers in the county surveyor's department on the design of a new bridge to carry the town's Inner Distributor Road across the Kennet and Avon Canal. Because of the landscape section's involvement in the Reading Waterways Group, Machin was very much aware of the need for this to be a sympathetic structure, and has been able to demonstrate to the engineers designing the bridge ways in which this can be

achieved.

The practice's biggest job to date was "in house" in more senses than one: the £120,000 landscaping of Shire Hall, built on a site overlooking the M4 and opened in 1981. Its most striking feature is two tree-fringed lakes, needed as fire ponds and for land drainage, which Randall turned into a major environmental asset. They are popular spots with Shire Hall staff in summer lunch-hours, and one is now also the scene of an experimental crayfish breeding programme by Thames Water Authority. In summer there is a splendid show of yellow flowers from massed hypericum calycinum.

But planting had to be robust and practical, since right from the start this was a landscape open to the public at all times — a public park in fact if not in name — but without any full-time wardening arrangements. "We couldn't design it in as spectacular a manner as we might have done. There was no point in that if we hadn't got the facility to see it hardened. So it's rather quiet and restrained. Some people would say it's an architect's version of what a landscape should be."

What happened during Randall's two-year period of office as Landscape Institute president? Did the county give him special leave? "No," he answers firmly. "It was all done in flexitime and annual leave. I set out to prove that you could be president and work for a local authority." The prestige of the presidency has been useful, "it probably enhanced the standing of the profession, and enabled me to be a little more persuasive in fighting off foolish attempts to decimate landscape allocations in budgets."



Above left Bachelor's Acre, Windsor: when Lord Denning ruled "no cars", the borough called in Berkshire's landscape



to restore it as an open space. Detail of landscaping is hard and soft (above right).

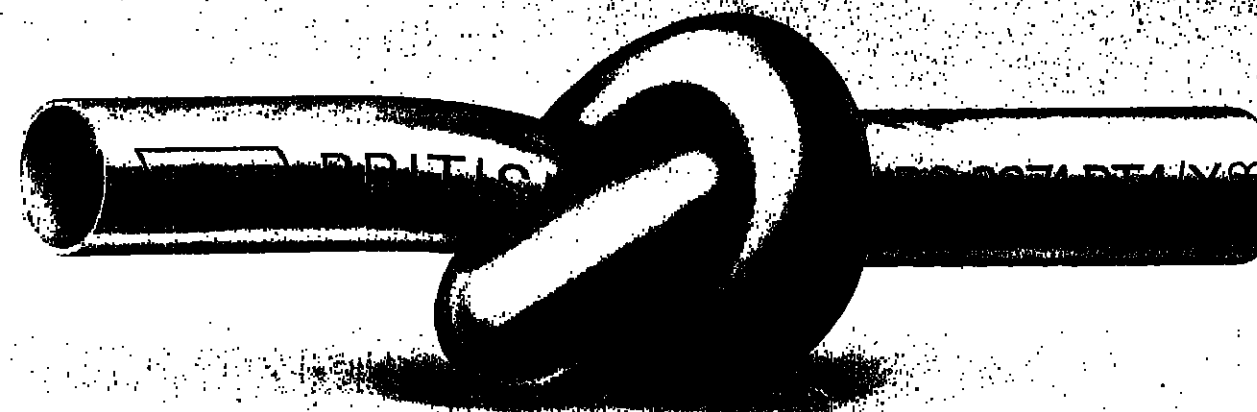


Market Place, Reading — cars expelled and kept out by strategic hummock: urban open space restored.

his appointment, thought perhaps they too ought to have landscape professionals — architect's and surveyor's — to name but two. In July 1977 members did what Randall regards as the wise and practical thing — put all landscape together in the planning department, headed by a county planning officer, Robert Stoddard, who appreciated the value of expert landscape advice in the planning process. Seven years later Randall became an assistant county planning officer.

His Shire Hall team includes three other fully-fledged landscape architects — Paul Machin, previously with the GMC; Sue Wilkinson.

As well as being assistant county planning officer and head of landscape, David Randall has another very notable role at Shire Hall. He writes a monthly column in the county council's staff magazine *Around the Park*. His role there is that of licensed jester, which allows him to be rude about the more half-baked schemes, even of the council's ruling group. "It was not good doing a landscape column in a staff magazine," he explains, "so I decided to dance around the landscape instead!" Perhaps that's what happens "when you've spent 14 years living with planners and yet not being one".



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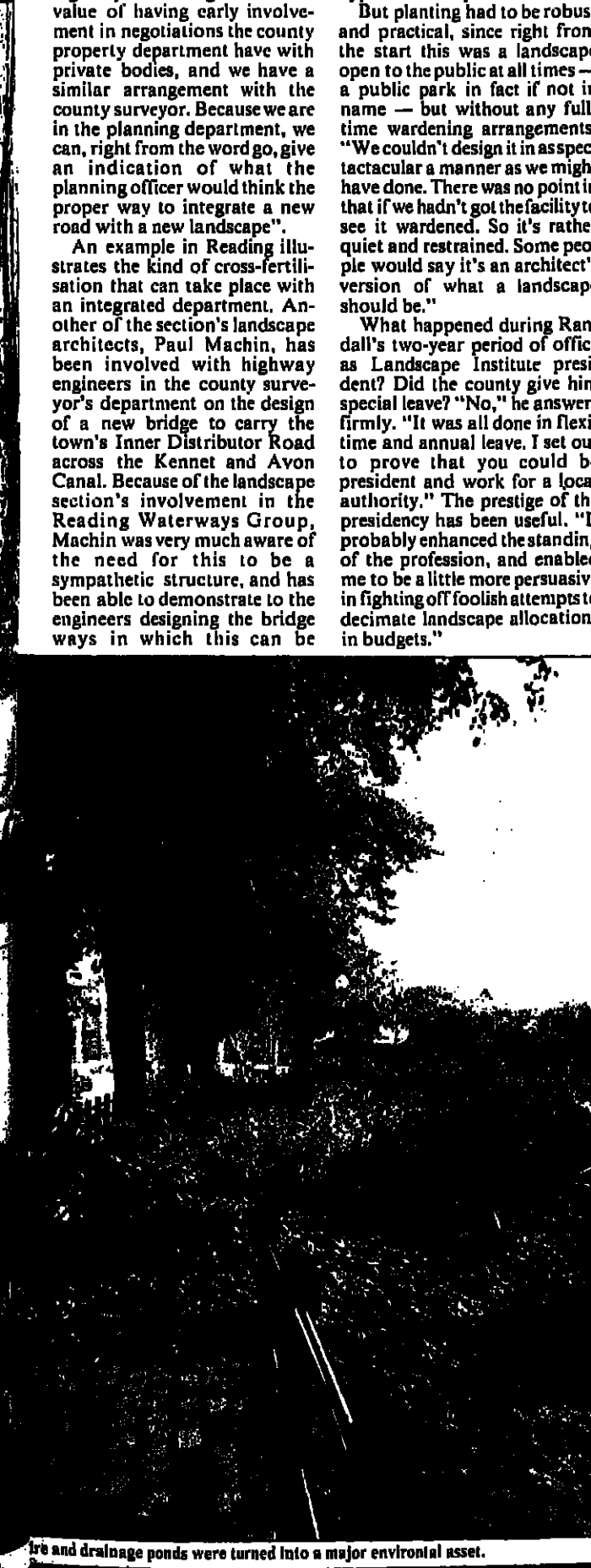
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Conducted ecological tours are popular at Shire Hall, Reading.



Shire Hall, Reading — planting had to be robust and low maintenance.



Fire and drainage ponds were turned into a major environmental asset.



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## Sweden

THE second conference organised by the Swedish Association of Architects in conjunction with the Rudolf Steiner seminary at Järna, near Stockholm, drew a capacity crowd of architects, teachers and students this summer.

Delegates came from as far afield as Australasia, Chile, Japan and the US. The two-week conference was hardworking and strenuous, each day beginning with a eurythmy session, followed by a major morning lecture and discussion, two or three workshop sessions a day and celebrity evening talks. In addition, a number of visits to key buildings and landscaped gardens in the Stockholm area were arranged.

The conference theme on the language of architecture was developed on a broad basis in the lectures but the daily workshops were more related to interpreting Steiner's particular ideas on architectural form, on colour, ecology, nature, and the fine arts.

However, the independence of the views of the various speakers was highlighted rather

# LANGUAGE LESSONS

"A New Language of Architecture" was the title of a recent conference in Sweden. Dennis Sharp reports.



Erik Asmussen's Steiner seminary at Järna.

than diffused by this approach. Papers were wide-ranging. They included a thoughtful and scholarly talk by the Anglo-German architect Rex Ralib on the development of current positions in contemporary architecture, an analysis of the creative process as well as a discussion of his own work by the Finnish architect Reima Pietilä, an examination of Indian gardens by Yasmin Shariff who stressed their relationship to the contemporary Islamic architectural language, an exhibition and lengthy discussion of the work of the highly inventive Hungarian "organic" architect Imre Makovecz (who was himself unable to attend due to illness) and a comprehensive discussion of the reorganisation of the rolling-stock design and new colour schemes in the German railways system by Karl-Kieter Bodack.

However, notwithstanding all these insights into the creative process of building and design, it was the Danish-trained architect "Abbi" Asmussen, in whose own buildings the conference was housed, who provoked most interest. Asmussen is now further deve-

loping the Steiner seminary and community at Järna with the completion of a new medical centre. Plans are already under way to create the proposed central feature building over the next few years to act as the focus for the whole development. One of the delegates were housed in the new curved fronted student accommodation which stresses a continuity of the more familiar and earlier schemes designed by Asmussen on the site since 1977.

Architecturally, this development is becoming more coherent and it was therefore relatively easy for some of the delegates to argue that it was this project, reflects, more than any other the successful application of language in architecture. It argued that the forms he developed consistently speak with a single voice, that in essence they echo but affirm the grammar of the original Steiner impulse.

Undoubtedly this second conference will provide fresh new work throughout the next year and as the spontaneous exhibition of projects showed, there is a full revival of "organic architecture" going on.

## Origins of the museum

By Robert Harbison

*The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe* edited by Oliver Impey and Arthur MacGregor (Clarendon Press £60).

THIS is an astonishing book on an astonishing subject. It is the record of a scholarly conference held in Oxford to celebrate the tercentenary of the Ashmolean Museum. So it consists of 33 short essays by writers of many nationalities on various specialised aspects of the subject.

The book is itself a collection, and one could say a collection of rarities, because the approach is fantastically detailed, or micro-

scopic. It falls into two sections: treatments of individual collections beginning with prices and Italy, and moving north and down the social scale to end up with the smallest collection treated (a kind of inverse marvel, like the last judgment carved on a cherry-stone). John Bargrave's provincial Canterbury, recently rediscovered, which fits the known world into two wooden cabinets each with myriad drawers.

In the second half, the book takes up categories of object, shells, antiquities, rocks, Chinese items, and surveys the appearance in all collections. As in any collection there is overlap, and I suppose it must be admitted that all these collections (and the essays about them) are more like each other than unlike. One is quickly swamped in a profusion of disparate objects which dazzle and sometimes paralyse the observer. One easily loses the wood in the trees, which for an addict is one of the great delights of museums and of this book. Some of us could never have enough of listing the bizarre trophies of cranky 17th century servants.

But such an approach does this book a disservice. Its great achievement is to reconnect museums with learning and to

provide many historical evidences for the special role these institutions and their antecedents, cabinet curiosities played.

Those who distrust culture are very right to hate museums, because they have played an essential role in the codification of knowledge and the history of technology. The Ashmolean began as a display hall over a lecture room and a laboratory, the three places and functions seen as a kind of continuum. Writing in 1594, Francis Bacon has a very telling prescription for a garden surrounded by galleries of cages for wild animals, two lakes for fish, one fresh and one salt, laboratories, displays of machinery and their products — all in all, a kind of hothouse or anthology of objects and creatures collected together to stimulate thought and invention. He is describing an active museum, or rather a theatre of action, a collection not static but explosive, as put to its possessor.

This is not the view of the princely cabinets with which this book is concerned, a kind of miniature-architecture making little necropolis which entomb creation in some crusty dilettante's study. Their contents were more or less standard. Anything rare was welcome, but

not so much that the world had a limited repertoire of strangeness. Two different traveller's reports of a famous English collection, Walter Cope's, will give the essential idea: "Virginian fireflies and an Indian canoe, an African amulet made of teeth, cloaks and coats from Arabia, an Egyptian mummy, clothing, numerous weapons and implements, a collection of saddles, musical instruments, holy relics and heathen idols. Alongside a hairy caterpillar, a sea mouse, and the horn and tail of a rhinoceros a unicorn's tail, a remora and a torpedo, all kinds of coral and sea-plants in abundance ... Some crowns worn by the Queen in America, a little Indian bird phosphorescent by night, many Indian manuscripts and books, a passport given by the King of Peru to the English, neatly written on wood, various strange cucumber plants ... artistic paintings, some costing not less than 50 or 80 crowns."

A disorder not an order, to be perceived differently, and hence freshly distorted, by every observer. Distorting apparatuses were themselves a standard category in 17th century cabinets. Vexing or tricking the

visitor formed one of the purposes which the whimsical collector displayed in turn.

Collections were always in part about their creators, even if few devoted rooms to his portraits and exploits as Peter the Great's did (whose most gruesome exhibit was the head of his wife's lover preserved in spirit). A Dutch professor of anatomy arranged infant skeletons and inflated human organs shaped like vases, bowls, necklaces, into an artistic composition directing the visitor's thoughts to his own end — infants die and so will I. Any utility in such compendia often seems a fortuitous after-effect: scholars writing specialist works find in a cabinet a bird or plant unknown elsewhere and incorporate the specimen in their book. The dilettante and the empiricist both seize particulars, but operate in each other's despite.

So there are those who are glad and those who are sorry that the stage is passed when the same person assembled together the eggs of strange birds, exquisite paintings, a piece of the rope Judas hung himself with, a skull with coral growing from it, old coins, a mountain made of rock crystal, inscriptions in unknown languages

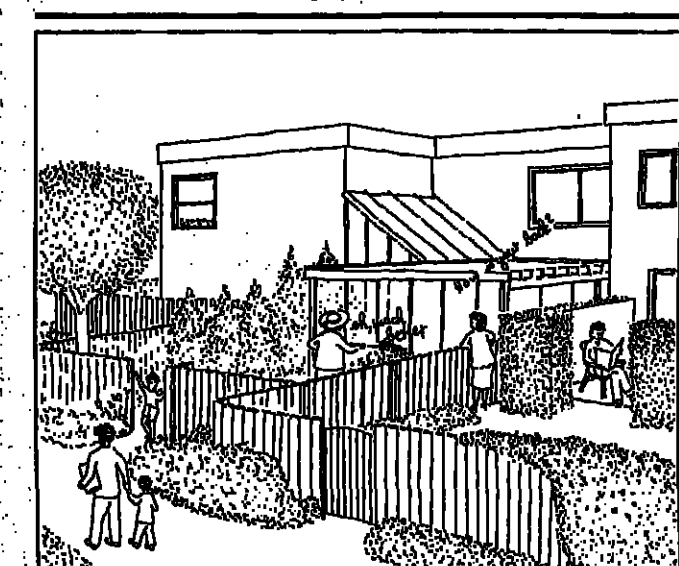
(and therefore simply funny pictures), dolls of exotic cults, and a cone from the cedar Solomon built the temple with. The result was a kind of impious piety and impudent seriousness, voracious, stopping at nothing, which could believe almost anything it could actually put its hand on.

There are many fresh insights to be gleaned from the glittering mosaic of this book. The history of collecting and the expansion of trade, for instance, proceeded in fascinating symbiotic proximity. Merchants brought back dried fish, teeth and horns of odd beasts, canoes and dresses of Indians, or porcelain and embroidery that ended in display cabinets rather than on dining tables or European backs.

Sometimes, through ungovernable passion or in hope of even larger profits, a cloth merchant became an art dealer. Sailors were said to troop to Francesco's "Ark" in Lambeth with offerings they hoped he would take on board. His name for his house tells us who he thought was the real traveller and the truly foresightful. Readers will be inclined to agree with him that the early history of museums is one of the highest adventures ever enjoyed by man.



The Ashmolean — began as a display hall.



"The progression from front gate to front path to front porch or patio allows for increasing degrees of privacy." Housing as if People Mattered: Site design guidelines for medium density family housing by Clare Cooper Marcus and Wendy Sarkisian with Sheena Wilson and Donald Perigut (University of California Press, £29.95). A checklist of some 250 design guidelines, drawing on extensive research in the United States and Britain, that should prove useful to anyone involved in designing or modifying housing schemes. More precise than ideas put forward by the likes of Oscar Newman and Alice Coleman and more applicable than those of Christopher Alexander, the handbook would find a wide audience if a cheaper paperback edition were published.

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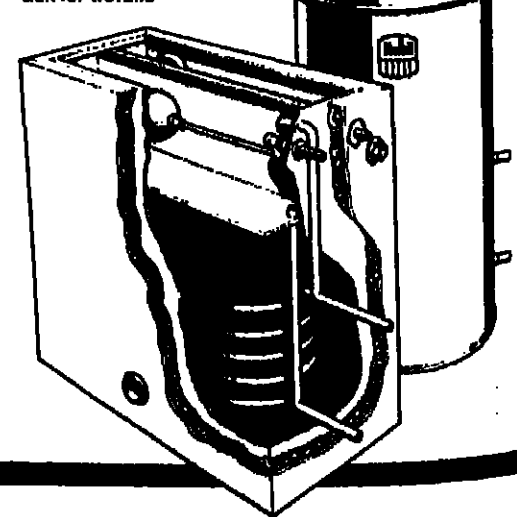
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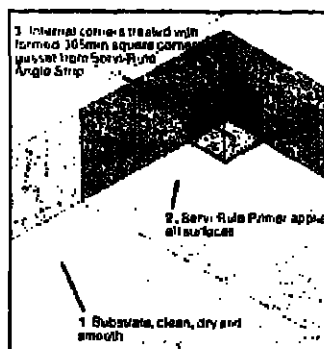
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Compiled by Harold Hudson

## Servicised

ON display at Building 86 (at Earls Court from October 5-9) will be the new Servi-Rule 2 from Servicised Roofing Systems. This is a cold-applied roofing which requires no plant or power source. It consists of two components, Servi-Rule 3000, a high-performance preformed self-adhesive waterproof membrane, and Servi-Rule Compound, a two-component chemically cured waterproof polymer bitumen.

Enter 100 ON EXPRESS ENQUIRY CARD



## Sundeala

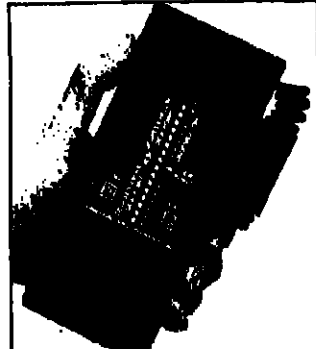
SIMPLICITY is the keynote of the new framing system, Frameworks, launched by the Sundeala Board Company at the show. With one frame section and one corner piece, combined with a variety of different products such as dry-wipe boards, notice boards, chalk boards, maps and prints, Frameworks can be used to clad the walls of working areas, giving a highly co-ordinated appearance to the area.

Enter 105 ON EXPRESS ENQUIRY CARD

## Protimeter

WITHOUT the need for charts and tables, the condensation risk on a surface can be computed in a trice using Protimeter's new Condensator, an electronic, pocket-sized instrument that will be demonstrated at the exhibition. Measuring the air temperature, humidity and wall surface temperature simultaneously, the Condensator gives a direct reading of condensation risk in a matter of seconds — a great improvement on previous cumbersome methods.

Enter 107 ON EXPRESS ENQUIRY CARD



## Howard Bird

TWO new items have been added to the Puffin range of taps and mixers by Howard Bird & Company. They are a dual flow, monobloc basin mixer and a dual flow, deck-mounted bath filler. The Puffin range offers a choice of headwork, vacuum flushed seats, metal fluted and new, simulated onyx in three colours. All will be on show, along with Bird's other lines, such as the Osprey and the Pelican.

Enter 111 ON EXPRESS ENQUIRY CARD

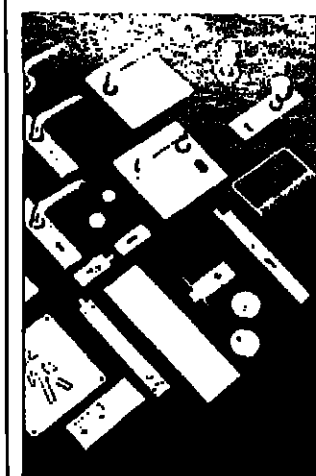
## New tile colour



WITH an appearance not unlike that of weathered clay tiles, the new Antique Orange colour from Tare Tiles, the relatively recent arrival on the concrete roof-tile scene, is available in its four profiled interlocking tiles, as well as its plain tiles. Tare Tiles have been producing tiles from its £6 million factory at Shephed in Leicestershire for about a year and has already carved out a sizeable share of the market for itself.

Enter 113 ON EXPRESS ENQUIRY CARD

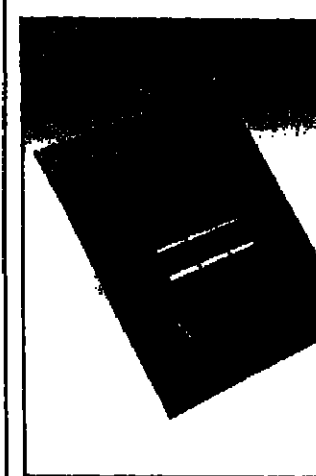
## Door furniture



LAMER is a comprehensive suite of quality, industrial mounting systems in satin-anodised aluminium recently introduced by R Cartwright. Included in the range are cast lever handles, pull handles, letterplates, signs and ancillary door accessories. Combining functional efficiency with attractive appearance, Lamer consists of items which can be used throughout the building with furniture to suit all lock profiles, such as traditional, Kaba, Erhus, Union and Yale.

Enter 117 ON EXPRESS ENQUIRY CARD

## Roof ventilation



COMPRISING three products — the Eternit Laves Vent Strip, the Eternit 2000 Ventilating Ridge and the Eternit Slate Ventilator, the new Eternit roof ventilation package is suited to either eave-to-eaves or eave-to-ridge forms of ventilation. The Vent strip is made from black polypropylene and is supplied in 1m lengths. The ridge is made from fibre reinforced cement in various angles and the slate ventilator fits flush within 600mm x 300mm Eternit 2000 Duchess Slates.

Enter 118 ON EXPRESS ENQUIRY CARD

## Tunnel

THREE new British-made non-asbestos content building materials will be exhibited by Tunnel. These are Shire slates with a riven surface and offered in three sizes and six colours; a new 300mm x 300mm Promenade tile with high-impact strength and a non-slip surface; and a multi-purpose building board which should be suitable for numerous internal and external cladding applications.

Enter 101 ON EXPRESS ENQUIRY CARD

## Arena

AT Building 86 Arena Software will be launching two new packages — Arena-2: Project Planning/Management and Arena-2: Architects office/Project management. Arena systems are produced by architects for architects and no computer jargon is used. In addition, it is claimed, no prior computer knowledge is needed.

Enter 103 ON EXPRESS ENQUIRY CARD

## Timber Export

GHANA will be presenting a display of some of the world's toughest and strongest hardwoods on the Timber Export Development Board stand. Products for which these handsome woods are used include flooring, mouldings and profiled boards, decorative veneers, doors and door lippings, as well as sawn timber.

Enter 106 ON EXPRESS ENQUIRY CARD

## Greenhouses

FOLLOWING the trend in structural glazing, English Greenhouses is exhibiting examples and photographs of its wide range of "glass rooms". Specialising in such features as 25mm toughened double-glazed panels, both curved and straight, and fully thermally broken framework, EG's structures can cope with bay widths up to 1,181mm and unsupported spans up to 12m.

Enter 108 ON EXPRESS ENQUIRY CARD

## Weathercap

TWO glass-fibre modular roofing systems, with patents either awarded or pending, will be demonstrated by Weathercap Building Systems at Building 86 (Earls Court from October 5-9). The S11 System is already in use extensively in the UK and is being sold under licence in the USA; the Thermal Harmony system, on the other hand, is a more recently introduced method.

Enter 110 ON EXPRESS ENQUIRY CARD

## Martingale

INTEGRATED ceiling systems, which Martingale Technical Services specialises, will be the subject of its display at Building 86. New products will be included (such as the TMA Low Brightness Lighting Control Louvre, the Wiretrack 75 Top Hat wing trunking and the Micro-grid and exposed lay-in ceiling grid), but these are subsidiary to the main theme that Martingale can engineer systems for special requirements.

Enter 112 ON EXPRESS ENQUIRY CARD

## Matchboard

PATTERNMATCH is a new range of matchboarding introduced by the Illustrated Glass Company. Intended to be interspersed between plain panels on walls and ceilings, bar fronts and in furniture, Patternmatch comes in six designs with period, contemporary and classical overtones. The company will also quote for special design work and boards other than its standard 19mm x 125mm V-jointed T & G boards. Complementary designs are available also on glass.

Enter 114 ON EXPRESS ENQUIRY CARD

## Architectural PR

PRESENTING a service finely tuned to the needs of the architectural or design practice, the new public relations firm of Williams McGuire Associates is run by partners who are well known in building and journalism. The company offers the architect a brochure and expert press release production service. Contracts can be entered into which vary from a one-off activity to a year's contract, commencing with an analysis of the client's firm and its objectives.

Enter 115 ON EXPRESS ENQUIRY CARD

## Reclaimed Brick

REDLAND bricks has introduced the Birtley Reclaimed Mixture which combines the appearance of second-hand bricks with the benefits of reliability, durability and strength — qualities which often may be lacking in second-hand bricks. Suitable for most applications, except in most severely exposed situations, the Birtley Reclaimed bricks have a multicoloured appearance which includes a few bricks with the appearance of soot-blackening and lime wash still adhering to their surfaces.

Enter 116 ON EXPRESS ENQUIRY CARD

For further information on the products on these pages, use the pre-paid enquiry card.

## Stewart Wales

AFTER four years of research, Stewart Wales, Somerville is ready to launch its Co-Seal non-slip, heavy-duty, high-build industrial flooring at Building 86. Resistant to dusting and chemical attack, this flooring is ideal for use on concrete floors made slippery and dangerous by water or other fluids. The types of industries where Co-Seal will be particularly useful are munitions.

Enter 102 ON EXPRESS ENQUIRY CARD

## Frederick Sage

REVOLVING doors of enormous scale will be the subject of Frederick Sage's display. Recently one of its Circle Line doors, 4.8m in diameter, has been installed at Terminal 3, Heathrow. Fully approved by the relevant authorities, these doors can also be manufactured in 3.4, 3.8 and 4.2m sizes, in a variety of finishes from stainless steel to polyester powder coating. They can be automatically controlled by electronic detectors.

Enter 104 ON EXPRESS ENQUIRY CARD



## Hilti

NEW products being shown by Hilti include the lightweight cartridge tool — the DX36M — which is said to have been developed in the toughest conditions in the world. Placing a fixing every three seconds of use, the DX36M is claimed to be the first fastener magazine tool — an ideal device for installing drywalling, wooden support framing, or assembling concrete formwork.

Enter 109 ON EXPRESS ENQUIRY CARD

If you would like further information concerning the products on these pages, please fill in and return the pre-paid reader enquiry card.

## Return to Traditional Values.

Rosemary Clay Plain Tiles offer naturally induced colours with outstanding durability and give distinction to pitched roofs of all styles. An extensive range of fittings provide the design flexibility needed to achieve exceptional architectural details for innovative roofscapes.

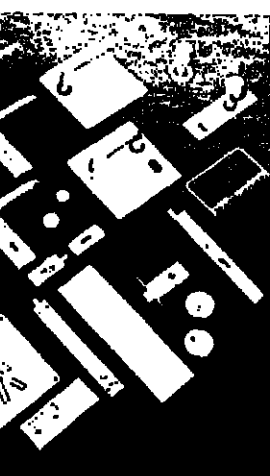
The beauty of Cheslyn stock is its traditional hand-made appearance. Whilst retaining all the charm and character of hand-made tiles, it gives improved quality and increased output. A range of fittings enable a wide variety of roofing effects to be achieved and add distinction to any premium housing development.

ROSEMARY

For more information on the products on these pages, use the pre-paid enquiry card.

## New products

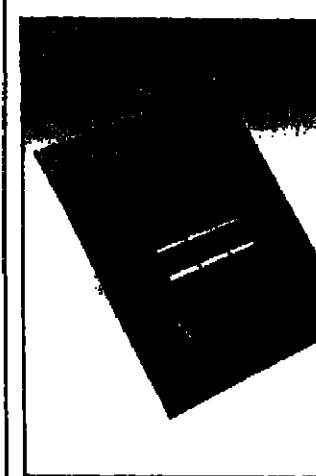
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Enter 117 ON EXPRESS ENQUIRY CARD

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Enter 115 ON EXPRESS ENQUIRY CARD

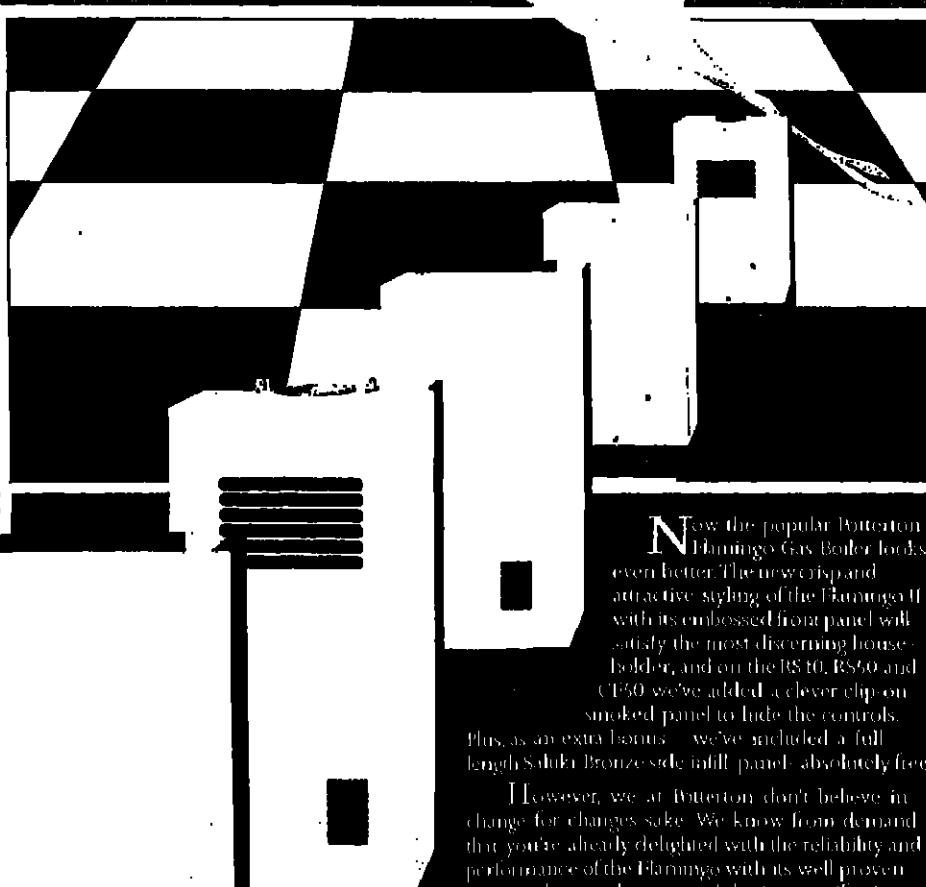
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Enter 116 ON EXPRESS ENQUIRY CARD

For further information on the products on these pages, use the pre-paid enquiry card.

DESIGNED  
PLEAD



Now the popular Potterton Flamingo has even better. The new city and antique styling of the Flamingo II with its enclosed front panel will satisfy the most discerning home holder, and on the RS90, RS50 and CF50 we've added a clever clip-on smoked panel to hide the controls. Plus, as an extra bonus, we've included a full-length sliding bronze side panel, absolutely free!

However, we at Potterton don't believe in change for change sake. We know from demand that you're already delighted with the reliability and performance of the Flamingo with its well-proven cast iron heat exchanger, and the instant effective control offered by the Prozone gas control system. Both retained on all five models.

Because you need a variety of natural draught, heaters to suit different installation and output requirements, the range of Flamingo II models remains.

The unique RS50 90 and its multi-draught flue will solve the most difficult flue problem and with the RS90 and RS50 the range rated flue need the models will give outputs from 30,000 to 50,000 Btu/h. The two conventional flue heaters the CF50 30 and the CF50 are also range rated and naturally like all our products the Flamingo's are backed by the excellent Potterton reputation of service and reliability.

Yes, the Flamingo was good before and is even better. Ask your merchant today for the Flamingo II.

THE NEW  
FLAMINGO II

## POTTERTON

Heaters for the home and the office.

For more information on the products on these pages, use the pre-paid enquiry card.

Enter 36 ON EXPRESS ENQUIRY CARD





## Products in practice



## NEW DOORS

AFTER a period of disrepair, the Exchange Arcade, a 1920s-style shopping arcade, has been given a fine modern appearance without destroying its character. Six pairs of Besam IK automatic door operators have been installed in doors, fabricated and fitted by Hills of Shoeburyness to the three arcade entrances. The doors are manually operated during the day and closed at night. In the event of

fire they open automatically. IK operators are practically invisible, being installed in the header frame.

Enter 130 ON EXPRESS ENQUIRY CARD



## GLASS PAVILION

CHARTER Partnership of Bedford has designed a new pavilion for J C Bamford Excavators at the National Agricultural Centre, Stoneleigh. This features the new fully drained and vented flush-glazed curtain walling system from Solaglass. It is glazed in Stogel clear tempered insulating glass units and matching look-alike panels for the non-vision areas. Bamford's three-

storey pavilion is situated beside the main arena and contains a machine display space, offices, a reception room and ancillary accommodation.

Enter 133 ON EXPRESS ENQUIRY CARD



## BATHS REFURB

WHEN the decision was taken to turn Buxton's old brine baths into a shopping mall, the accent was on conservation. Maw & Co was given the job of producing wall tiles to match the originals and Building Adhesives was given the problem of securing these and some Johnson tiles to various backings. BAL-CTF3 adhesive was used to fix the Maw tiles to rendered backings. This is a white, water-

resistant, thin or thick bed ceramic wall tile adhesive. The Johnson tiles were adhered to a plywood backing with BAL-Fix, two-part flexible adhesive.

Enter 135 ON EXPRESS ENQUIRY CARD

## Tile detailing

ROSEMARY Brick & Tile Company has published the first three of what promises to be a series of detailing sheets under the general title *Designs in detail*. As new sheets are issued, architects and contractors will be able to compile a comprehensive binder covering all aspects of the design and construction of clay plain tiled roofs. All information is in accordance with BS 5534: Part 1: Code of practice for slating and tiling.

Enter 137 ON EXPRESS ENQUIRY CARD



## Insulating sarking

CELOTEX has published a two-page data sheet which explains the benefits of using its double-R Thermal Sheathing ISI as insulating sarking—thereby creating a "warm" roof construction and overcoming many of the problems of roof space condensation. There is a detailed computer analysis available from Celotex to show how this method of construction satisfies the recommendations of BS 5250: 1975 and F2 of the new Building Regulations with regard to condensation.

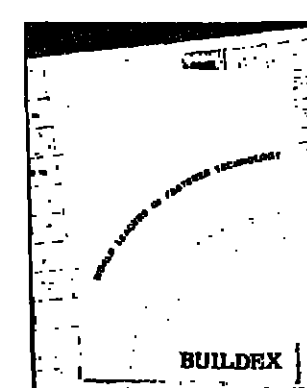
Enter 142 ON EXPRESS ENQUIRY CARD



## Fixings

PROVIDING a concise overview of its product lines and their applications, the newly published four-page *Handbook* brochure presents us information in tabular form. Products include Tek's self-drilling screws for fixing into 0.5mm thick metal, through to Tek's screws for fastening into 16mm-thick structural steel. Also included are specialised devices for fastening insulation materials and single-membrane roofing systems.

Enter 147 ON EXPRESS ENQUIRY CARD



## Oversheeting



ONDULINE Building Products has published a new six-page leaflet which gives step-by-step guidance on the fast and economic way to over-roof old corrugated asbestos cement and galvanised metal roofs. The publication, called *Onduline oversheeting* shows how bituminous sheeting can provide a thoroughly weatherproof, rot and corrosion-resistant roof.

Enter 138 ON EXPRESS ENQUIRY CARD

## Weather protection



IN a new 21-page brochure, Ruberoid Contracts has set out the wide variety of its skills in the design, management and installation of weather-protection systems. Designed to show that built-up roofing is only one of a range of services offered by the company, this brochure is lavishly illustrated. Its front and back covers featuring the Ruberoid patent glazing installed at Edinburgh's award-winning Cameron Toll Shopping Centre.

Enter 143 ON EXPRESS ENQUIRY CARD

## Terracotta tiles



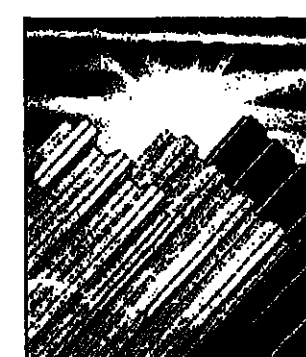
LATCHING on to the trend towards the "country" look in kitchens and some restaurants and wine bars, Fired Earth has developed a selection of 20 terracotta and quarry tiles. Details of these are contained in a new information pack which also includes an eight-page leaflet on the benefits and prices of terracotta tiles.

Enter 148 ON EXPRESS ENQUIRY CARD

## Cladding

PLANNJA has just published a six-page colour brochure entitled *Colour and form*. This illustrates, with the aid of application photographs, the possibilities of combining the extensive range of Plannja profiles and colours to add interest, variety and rhythm to many types of buildings, from simple industrial units to integrate developments. This small leaflet is packed with information and is a valuable and easy-to-use reference source.

Enter 139 ON EXPRESS ENQUIRY CARD



## Fire seals

CAPE Durasteel's newly extended range of rigid and flexible fibre resisting penetration seals is detailed in a new, full colour, eight-page brochure. Designed to provide efficient fire stopping where cables and pipes pass through barriers, the Durastop range has been engineered to cater for all eventualities. There are eight independent seals, each one fully approved and fire tested for a minimum of three hours.

Enter 144 ON EXPRESS ENQUIRY CARD



## Timber

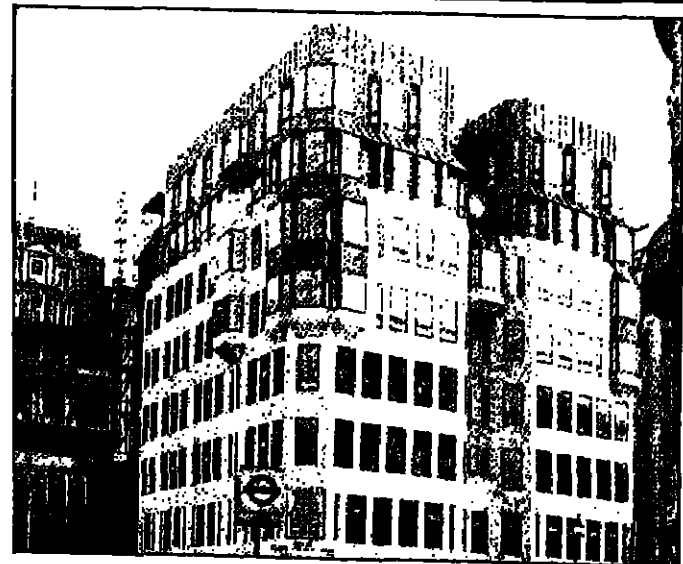
CLARENDON Services is the UK representative of French company Weisrock, a leading specialist in laminated timber construction. Manufacturing over 250,000sq m of this form of construction per year, Weisrock's skills are set out in a lavishly illustrated 28-page colour brochure, obtainable from Clarendon. Design and manufacturing inquiries should be passed through Clarendon Services.

Enter 149 ON EXPRESS ENQUIRY CARD

## Raised floors

BOTH full and partial access floors from H H Robertson meet the medium load requirements of the PSA MOB 08-801 documents. They are detailed in a new six-page, full-colour brochure which the company has just published. Bioplan 150 access floor, full access Cavity Floor for light, medium, heavy and extra heavy loads and partial access Platform Floor for medium loads are all included.

Enter 150 ON EXPRESS ENQUIRY CARD



## FIXINGS

BEFORE work commenced on the fixing of the Portland stone and granite claddings on the Strand Central Office development at London's Charing Cross, Harris & Edgar supplied the district surveyor with full design calculations to demonstrate that its system was man enough for the job. Support fixings were located at each storey and fixed at intervals to

the structural concrete frame with expander bolts. The entire weight of the stone claddings was carried on H&E's stainless steel angle fixings.

Enter 131 ON EXPRESS ENQUIRY CARD



## DOVER CLADDING

TOGGLECLAD, the GRP cladding from Toggle Mouldings, has been selected by architects, Dudley Marsh Son & Partners, Dover, for two buildings at Dover's Eastern Docks. The single-storey Freight Drivers Building has Toggleclad panels at eaves level which span over 6m between piers with each panel having an area of 36sq m. Adjoining this building is

the plant room which is entirely clad in the same material into which integrally moulded air extract louvre shrouds, 1.5m diameter, are formed.

Enter 134 ON EXPRESS ENQUIRY CARD



## CURTAIN WALL

OWNED by the Norwich Union Insurance Group, Olympic House at Woking, designed by T P Bennett Partnership for Conder Projects Southern, includes about 8,500sq m of office space. Schuco FW60 aluminium curtain walling system has been used on this five-sided, three and four-storey building, set around a courtyard. A particular feature of the

fenestration is the oriel window arrangement on the entrance elevation. Alifabs of Woking executed the work in association with Schuco.

Enter 136 ON EXPRESS ENQUIRY CARD

## Ceilings

FORMWOOD has published a new eight-page brochure dealing with its Leaf-Lite aluminium open-cell ceiling systems. This is made up of a forest of aluminium "leaves" through which the above-ceiling lights filter. By using differently shaped or sized leaves, a variety of effects and textures can be created.

Enter 140 ON EXPRESS ENQUIRY CARD

## Lighting

TRACETTI Sankey, the Florence-based light-fitting company, has been aggressively lighting its way into the British market since 1978 through its sole distributor, C & R Lighting Systems. In its showrooms in Florence, Tracetti claims to display the finest modern lighting from all over the world. Now many of its range of fittings are illustrated in a new colour brochure.

Enter 141 ON EXPRESS ENQUIRY CARD

## Steel sections

COMPREHENSIVE information on steel hot rolled beams, columns, channels and angles is included in the newly published 36-page manual entitled *Structural sections*, obtainable from BSC Sections. This is accompanied by a four-page supplement which introduces four new sizes of universal beam and revised rolling tolerances for hot rolled angles, bringing them into line with BS 4848: Part 4.

Enter 145 ON EXPRESS ENQUIRY CARD

## Coatings

WET spray, electrophoretic and powder coatings are discussed in a new six-page brochure issued by the Aluminium Coatings Association. The critical part played by the applicator in obtaining a good finish is emphasised. All member companies of the ACA are committed to maintenance of standards laid down in BS 3900 and BS 4842.

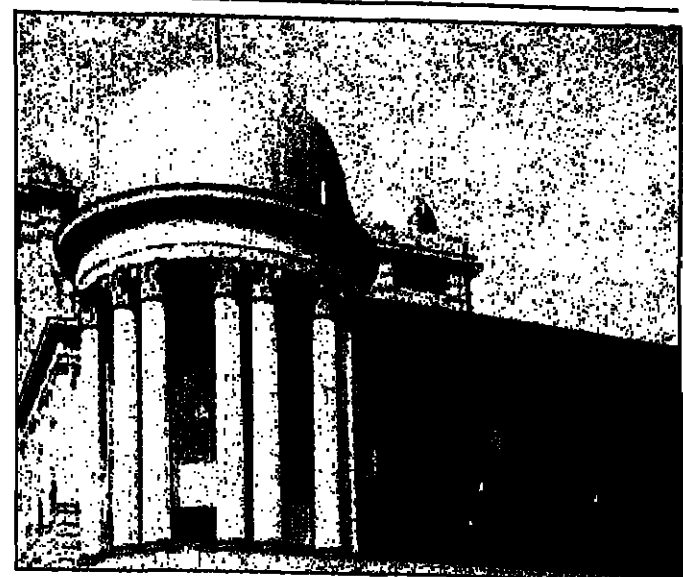
Enter 146 ON EXPRESS ENQUIRY CARD

## Kerbs

DATA Sheet No 6 has been published by the National Paving & Kerb Association, the latest in a series of data sheets dealing with various product types. This sheet covers precast concrete kerbs, channels and edgings. It concentrates on the importance of correct laying of these elements and deals with such aspects as foundation bedding, mortar bedding, jointing and general construction.

Enter 151 ON EXPRESS ENQUIRY CARD

If you need more information on the products in this issue, fill in and return the pre-paid enquiry card.



## DOME COATING

AFTER the extensive £8.25m modernisation and refurbishment project, Bradford's Alhambra Theatre has re-opened. Architects, Ranton Howard Wood Levin Partnership, approached Wailes Dove Bitumastic to formulate a protective coating to apply to the theatre's three apical domes. The result was Bitumastic 101 which offers protection to the asphalt substrate against UV degrading. At the same time it gave the domes a decorative, non-gloss metallic finish.

Enter 132 ON EXPRESS ENQUIRY CARD

## PURE CLASS

The dramatic impact of continuous facade fenestration is perfectly illustrated in Keel House, Poole.

Crittall, UK leaders in purpose-made aluminium products, were the natural choice of architects Leslie Jones & Partners. Our Luminair Window Grid cladding created the symmetrical facade, with vertical and horizontal extrusions retaining the glass,

panels and windows. Vertically-pivoted Luminair casements provide ventilation.

All the aluminium components, including the pressed perimeter trim and copings, are finished in a brown acrylic organic coating to match the bronze Suncool glazing.

Whatever size your project, whatever concept you envisage, Crittall's expertise in windows, cladding, and architectural features will create the reality.

**CRITTALL**  
WINDOWS

Crittall Windows Limited, Manor Works, Braintree, Essex CM7 6DF.  
Telephone, Braintree (0376) 24106  
Telex: 98244.

Enter 39 ON EXPRESS ENQUIRY CARD

## PROFESSIONAL INDEMNITY INSURANCE

We shall be pleased to provide competitive quotations. Contact

**Building Design Insurance Bureau**  
147 Connaught Avenue, Frinton-on-Sea, Essex CO13 9RA

or telephone Frinton-on-Sea (025 58) 2112/6543  
or insert No 99 on the reader enquiry card  
or complete the coupon below

Mr, Mrs, Ms, Miss .....

Name of practice .....

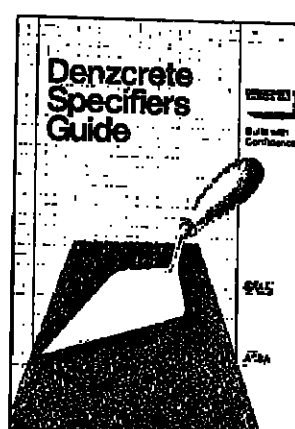
Address .....

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Tel: Business ..... Home .....



**Denzcrete Building Blocks**

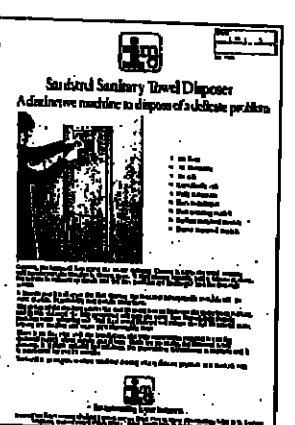
To build with confidence — build with Denzcrete. That's the message in the newly published Denzcrete Specifiers Guide. It's a real handout and contains all the architect, specifier or builder needs to know about Denzcrete building blocks. To get your copy of this information-packed guide, contact E.C.C. Quarries now. E.C.C. Quarries Limited, Northernhay House East, Northernhay Place, Exeter, Devon EX4 3QP. Telephone: Exeter (0393) 82231.

For complete details fill in enquiry number 6000

**Insulight K — Double-glazing Plus**

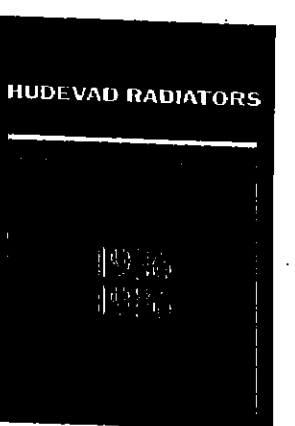
Pilkington Glass 'Insulight K' sealed double-glazing units combine 'Kappafloat' low emissivity glass with a solar glass, to give increased insulation and improved solar protection. 'Kappafloat' glass improves the insulation performance of sealed double-glazing by 80%, locking in more room warmth and, because the inner pane is warmer, virtually eliminating condensation. Used with 'Antisun', 'Reflectafloat' or 'SunCool Float' solar control glasses, Kappafloat provides even better solar control to reduce the capital and running costs of heating and air-conditioning systems.

For complete details fill in enquiry number 6002

**Hygienic Disposal of Sanitary Towels**

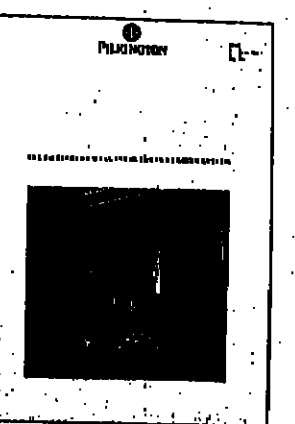
By now the first choice of many architects and authorities, the Sanistrel disposes of a delicate problem quietly, hygienically and thoroughly. Within thirty seconds the sanitary towel is shredded into tiny particles in running water and discharged to the drainage system. The machine is completely automatic in operation starting as a towel is inserted and switching itself off after a complete disposal and washing down cycle of 1 1/4 minutes. Other towels may be inserted during the cycle, each resetting the sequence to ensure that the last towel is dealt with and the machine and waste pipe are thoroughly clean.

For complete details fill in enquiry number 6004

**New Hudevad Radiator brochure**

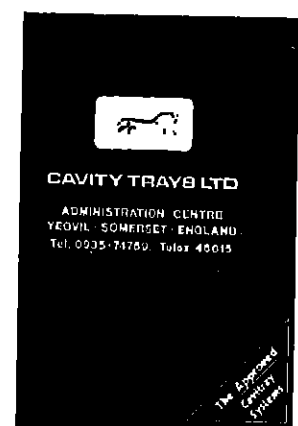
This new full-colour 24 page brochure has been produced to mark the company's 80th anniversary and show the suitability of Hudevad flat fronted radiators for a wide range of applications. The illustrations include private houses, offices and schools, special ceiling-mounted versions for prisons and low surface temperature units for hospitals and homes for the handicapped.

For complete details fill in enquiry number 6006

**The Pilkington Wall**

The 'Pilkington Wall' is an engineering design concept that enables Pilkington 'Armourplate' Glass either to be suspended in single assemblies up to 25m (78ft) high and multiple assemblies to any height, without mullions or frames. Or, using our 'Planar' fitting, it provides flush glazing that will also sweep up slopes and across roofs: the 'Armourplate' glass panels are secured by precision engineered bolts countersunk into the glass to render them virtually invisible. Pilkington Glass Limited.

For complete details fill in enquiry number 6008

**Cavity Trays**

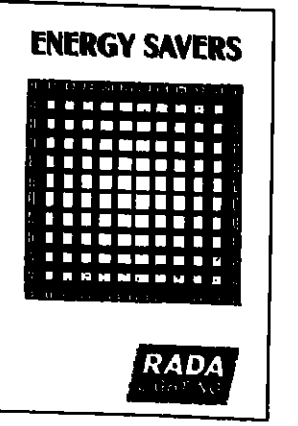
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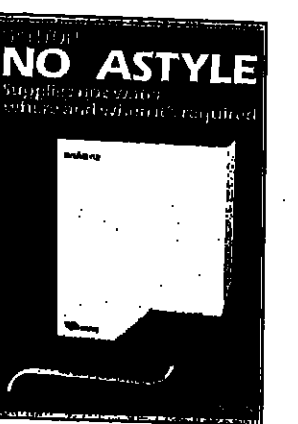
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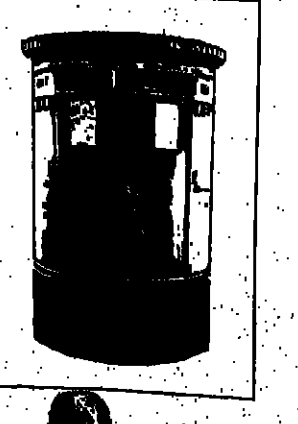
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This week

**Today**  
Thatching, seminar organised by the Thatching Advisory Service. Venue: Thatching Advisory Service, 20 Nine Mile Ride, Finchampstead, Nr Wokingham, Berkshire, 9.30am-5.30pm. Cost: £65 plus VAT. Details: Tessa Blair, Thatching Advisory Service (0734) 734203.

**Today**  
Homelessness, a seminar for housing advice and district housing management/interviewing workers, run jointly with SHAC. Organised by the Institute of Housing. Venue: The Institute of Housing, 9 White Lion Street, London N1 9XJ. Details: Anne Paterson, 01-837 4280.

**Saturday**  
Visit to Docklands organised by the South London Society of Architects. Details: Richard Beatty-Pownall, 01-785 9983.

**Monday**  
Post-modernism, an archaeology, lecture by Rosalind Kraus. Venue: Architectural Association, 34-36 Bedford Square, London WC1, 7pm. Details: Architectural Association.

**Monday-Wednesday**  
Winter concreting technology.

course organised by the Cement & Concrete Association. Venue: Fulmer Grange Conference Centre, Fulmer, Slough. Details: Cement & Concrete Association (02816) 2727.

**Monday**  
Alternative farming — think buildings, conference on the re-use of redundant farm buildings organised by Architects in Agriculture. Venue: ADAS Unit, National Agricultural Centre, Stoneleigh, Kenilworth. Cost: £15. Details: Think Buildings Conference, FBIC, National Agriculture Centre, Stoneleigh, Kenilworth CV8 2LG.

**Tuesday**  
Romantic Modernism, a lecture by Helmut Jahn continuing the series "Architects and their work". Venue: RIBA, 66 Portland Place, London W1, 6.15pm. Cost: Tickets £1 to members and students, £2 to visitors. Details: 01-580 5533 (ext 3445).

**Tuesday and Wednesday**  
Batibols, conference of the African ministers for construction, organised by the Batibols International Association, entitled "The use of wood in building in Africa". Venue: Batibols, Bordeaux-Lac exhibition centre, Bordeaux, France. Details: French Trade Exhibitions.

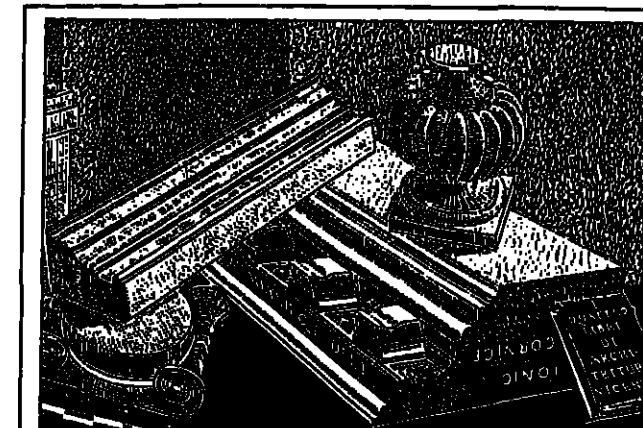
French Chamber Commerce House, 54 Conduit Street, London W1R 9SD. 01-439 3964.

**Wednesday**  
Noise transmission in buildings, a one-day conference organised by the North East Surrey College of Technology (NESCOT). Venue: NESCOT, Reigate Road, Ewell, Epsom, Surrey KT17 3DS. Details: 01-394 1731.

**Wednesday**  
European transport: challenges and opportunities, conference organised by the Institution of Civil Engineers and the Chartered Institute of Transport. Venue: Institution of Civil Engineers, 1-7 Great George Street, London SW1. Details: Conference Office, 01-222 7722 (ext 262).

**Wednesday**  
New opportunities for rural employment, one-day course organised by Oxford Polytechnic. Venue: The Spendlove Centre, Charlbury, Oxon. Cost: £35. Details: Carolin Tidbury (0865) 60035.

**Thursday-Friday**  
New technology to reduce fire losses and costs, conference organised by the Fire & Materials Centre of Queen Mary College, University of London. Venue: Luxembourg, France. Details: Panoulla Specchia, Fire



Until October 4: Quinlan Terry, the complete line-cuts exhibition organised by the Judith Street Gallery. Venue: The Judith Street Gallery, 99 Jud Street, London WC1 9NE. Details: Alan Powers, 01-387 3154/388 1985.

Exhibitions

Until Sunday  
West Indian house and home, exhibition of traditional Caribbean architecture. Venue: Commonwealth Institute, Kensington High Street, London W8 6NQ. Monday-Saturday 10am-5.30. Sunday 2-5pm. Details: 01-603 4535.

**October 1-November 2**  
Charles Barry Junior and the Dulwich College Estate, an exhibition organised by the Dulwich Picture Gallery. Venue: Dulwich Picture Gallery, College Road, London SE21 7AD. Details: Nina Drummond, 01-693 5254.

**October 3-December 21**  
New architecture: Posters, Rogers, Stirling, exhibition organised by the Royal Academy of Arts. Venue: Royal Academy of Arts, Piccadilly, London W1V 0DS. Details: 01-734 9052.

**Until October 19**  
Road to ruin, an installation of work by Glyn Banks and Hannah Vowles. Venue: City Museum & Art Gallery, Bethesda Street, Hanley, Stoke on Trent. Cost: Admission free. Details: (0782) 273173.

**Until October 25**  
Plus minus — exhibition of the paper sculptures of Kisa Kawakima, organised by the Architectural Association. Venue: Architectural Association, 34-36 Bedford Square, London WC1B 3ES. Details: 01-636 0974.

**Until October 25**  
Green Design, exhibition. Venue: Design Centre, 28 Haymarket, London SW1. Mondays and Tuesdays 10am-6pm, Wednesdays to Saturdays 10am-8pm, Sundays 1-6pm. Details: 01-839 8000.

**Until October**  
W Eugene Smith: let truth be the prejudice, exhibition of the photographer's work organised by the Barbican Art Gallery. Venue: Barbican Art Gallery, London EC2. Costs Adults £2. Children, students, OAPs, disabled and unemployed, £1. Details: Christopher Senior, 01-638 5403.

**October 7**  
The use of stone in building, a course organised by the standing joint committee on natural stones. Venue: Geological Museum, Exhibition Road, London SW7. Cost: £25 per delegate, £8.50 students registered with architectural schools. Details: The Secretary, SJONS, 82 New Cavendish Street, London W1M 8AD.

**October 8**  
Energy lighting and design, a half-day seminar and exhibition organised by the North West Four Professions Energy Group. Venue: Haydock Park Race Course. Cost: £15. Details: Energy Group secretary, c/o Harrison & Pitt, 22 Ribblesdale Place, Preston PR1 3NA. (0772) 52384.

**October 8**  
Urban landscape, a one-day conference organised by Croydon Design Initiative. Venue: Fairfield Hall, Croydon.

Cost: £10. Details: Croydon Design Initiative, c/o Department of Development, Taberner House, Park Lane, Croydon CR9 1JT.

**October 9**  
Managing people, the second in a series of one-day courses, "Practical Management" organised by Legal Studies & Services. Venue: London Press Centre, 2nd Lane, London EC4. Cost: £165 plus £24 VAT. Details: Julia Wright, 01-236 4888.

**October 9**  
Community architecture: Lea Way House in Hackney and Newquay House for the Duchy of Cornwall, lecture by Ben Derbyshire, Hunt Thompson Associates. Venue: The Huntington Centre, The Vineyards, The Paragon, B&A 5NA. Details: (0225) 333895.

**October 9-11**  
Planning bookshop, organised by the planning bookshop, Town & Country Planning Association. Venue: 17 Carlton House Terrace, London SW1. 10am-5.30pm. Details: Rose Tanner, 01-930 8001.

**October 10**  
Access and facilities for disabled people: the impact of the new Building Regulations, conference organised by the Centre of Environment for the Handicapped and the British Property Federation. Venue: Policy Studies Institute, 10 Park Village East, London NW1 3SR. Details: Alice Noon, Policy Studies Institute.

**October 10**  
Urban Conservation: politics and values, seminar organised by Oxford Polytechnic. Venue: Oxford Polytechnic, Headington, Oxford. Cost: £35. Details: Carolin Tidbury (0865) 60035.

**October 11-12**  
"Twentieth century living in houses of the past" — a development of the 11 London 1 House lectures. Venue: Institute of Contemporary Arts (the Nash room) 12 Carlton House Terrace, London SW1. Cost: £90. Details: The Design Academy, 01-708 1976.

**October 15**  
Value for money — planning guide: how to calculate it, one-day course organised by Oxford Polytechnic. Venue: Oxford Polytechnic, Headington, Oxford. Cost: £25. Details: Carolin Tidbury (0865) 60035.

**October 16**  
Right to roam, lecture by Roger Clark, assistant director of the Countryside Commission. Venue: East Midlands Landscape Group, Lockington Hall, Kegworth, Derby. 7-7.30pm. Details: Phil Reach (05097) 272.

**October 23-25**  
Homes in the city: the role of the architect, conference organised by the Cheshire Society of Architects. Venue: Abbots Well Hotel, Whitechurch Road, Chester. Cost: £75. Details: Bill Ellis, Department of Technical Services, Town Hall, Chester CH1 2HN. (0244) 33211.

**October 23**  
Contractors and sub-contractors claims, a one-day seminar organised by Wynlon Services. Venue: The Grand Hotel, Boston. Details: Penny Jackson, Wynlon Services, PO Box 132, Chesham, Glos. GL50 1HW. (0242) 38270.

**October 28**  
Aspects of modern architecture and living, joint meeting of the North East Thames Architectural Society and the Ilington Society. Venue: Camden Head, Camden Passage, London N1. 8pm. Details: Tony Swannell 01-359 4753 or Marion Harvey 01-607 9085.

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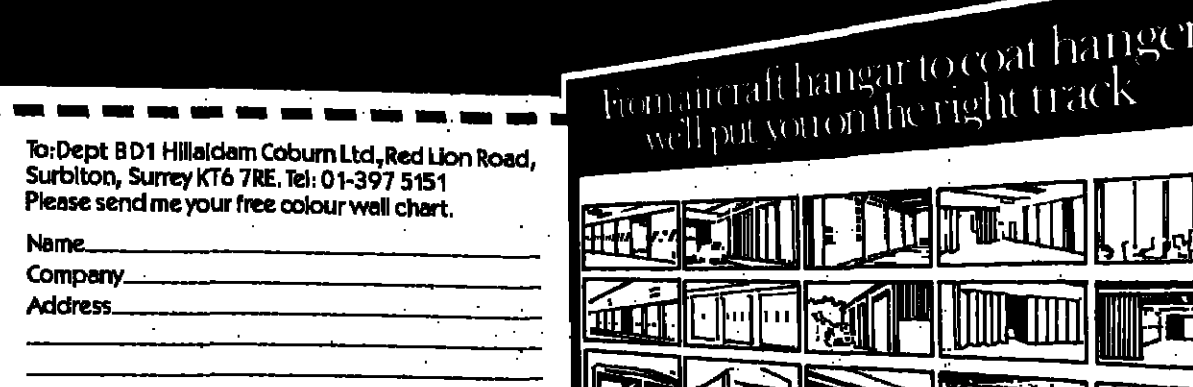
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Job description and further information available from District Personnel Department, Hammersmith Hospital, Du Cane Road, London W12 0HS (01-743 2030 extension 4016 or 01-740 3009).

Please send a detailed c.v. with the names of three referees, to the District General Manager by 10th October, 1986.

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Please send your CV explaining the contribution you feel you could make to this unique project to: David Lowman, Personnel Manager, London Docklands Development Corporation, West India House, Millwall Dock, London E14 9TJ.

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Please quote Ref: 78(2).

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with five years post qualification experience are required to work in our London and Liverpool offices.

Projects involve, retail, industrial and office development, all of a prestige nature.

Interested applicants should write to:  
Miss Audrey Goldsmith, Bradshaw Rouse + Harker  
Martine Building, Water Street, London L2 3TY  
including an A4 example of their work.

**DEPARTMENT OF ARCHITECTURE AND PLANNING**  
**PROJECT ARCHITECT**

(£11,952 - £12,894)

Applicants must be Registered Architects and members of the R.I.B.A. The duties of the post require an ability to design, to prepare contract drawings in association with related disciplines and to supervise with a high degree of personal responsibility the erection of medium sized buildings. The appointee will be responsible for directing and maintaining the output of support staff assigned to him/her and for preparing reports on the progress of the work for Committees and the Council.

Application forms and further details obtainable from the Director of Architecture and Planning, P.O. Box 102, Town Hall and Civic Centre, Sunderland, SR2 7DN, to whom completed application forms should be returned by not later than 10th October, 1986.

Applicants should have 5 years post qualification experience, and possess some supervisory and local government experience.

Application forms and further details are available from the City Manager's Office, Municipal Offices, Trippett Street, George Street, Hull HU2 8AA. Tel (0482) 221163 to whom they should be returned by Friday 10th October, 1986.

An Equal Opportunities Employer

**ARCHITECTS**

**DESIGN**

**PARTNERSHIP**

ADP are seeking young, enthusiastic

## Qualified Architects & Part II Students

to assist with an expanding workload of exciting projects, both new and refurbishment, in the public and private sectors.

We have vacancies in pleasant offices in both Henley on Thames and London.

Please write with career and personal details to:  
Practice Manager  
Architects Design Partnership  
Northfield End, Henley on Thames, Oxon RG9 2HW

# APPOINTMENTS

## Architect

c£15,000 + benefits London

An opportunity has arisen for an Architect to join the office of the Senior Area Architect (South East), in London. The office deals with the design, building and maintenance of Lloyds Bank properties in the South East.

Candidates should have a few years experience since qualifying and initial remuneration will be in the region of £15,000 per annum. Good career prospects are offered and benefits include: profit sharing, a contributory pension and an advantageous staff housing loan scheme.

Applications giving details of age, education, qualifications and experience should be sent to:

The Senior Area Architect  
(South East)  
Lloyds Bank Plc  
Ibex House  
42/46 Minories  
London EC3N 1EB.



**Lloyds Bank**

A THOROUGH BRED AMONGST BANKS.

**EXPERIENCED**

**ARCHITECTURAL TECHNICIAN**  
familiar with working drawings for new and existing buildings.  
Apply with CV, to:-  
N J Carr  
Smith Porterfield & Partners  
4 Beaconsfield Terrace Road, London W14 0PP  
Tel: 01-408 6127

**DEREK LOVEJOY & PARTNERS, CRAWLEY**

Would like to interview immediately enthusiastic and self motivated  
**Landscape Architects & Graduates**  
with good draughting skills to cope with necessary workload.

Please write with CV, to:-  
Derek Lovejoy & Partners  
Worth, Crawley, Sussex RH10 4RY

**CULPIN PARTNERSHIP**

require  
Experienced Architects/Technicians to take responsible positions within housing and other building groups. Housing layout draughtsmen with a genuine interest in the subject to work with our housing group.

Reply, in writing, to: Culpin Partnership,  
Hogarth House, Paradise Road, Richmond,  
Surrey TW9 1SE

## Hull City Council

**CITY ARCHITECT'S DEPARTMENT**  
**Group Leader Architect**

Post No. CA 15 PO 34-37 £12,297-£13,260

This is a challenging position for an Architect with sound design ability and project management experience.

The successful candidate will lead a small team of Architects and Technicians in the implementation of the City Council's development programme related to Leisure, Cultural, Inner City and other non-housing initiatives. Current schemes include a new Transport Museum, Community Centre, the refurbishment of listed buildings in the Central Area and a large programme of property maintenance.

Applicants should have 5 years post qualification experience, and possess some supervisory and local government experience.

Application forms and further details are available from the City Manager's Office, Municipal Offices, Trippett Street, George Street, Hull HU2 8AA. Tel (0482) 221163 to whom they should be returned by Friday 10th October, 1986.

An Equal Opportunities Employer

**BDP**

LONDON needs

**ARCHITECT/ASSOCIATES**

If you are an experienced, enthusiastic and talented Architect, and want to work on exciting prestigious projects we have openings for Senior Architects who are seeking positions of leadership.

We have a number of new projects just commencing and so it is an opportune time to join BDP. You will work in a lively multi-disciplinary office with good career prospects.

Candidates must have substantial experience, be committed to excellence in design and be able to take on significant responsibility.

If you fulfil these criteria and are seriously interested please reply promptly enclosing your CV and examples of your work to:-

Patrick Landucci  
Building Design Partnership  
16 Gresse Street, London W1A 4WD

## SENIOR TECHNICIAN

Required to organise drawing programme for various commercial projects. Must have 10 years experience. C.V.'s to Philip Park, Park Goss Associates, 116/116 Grafton Road, London NW5 4BA

**ARCHITECTURAL TECHNICIAN**  
required by busy Gloucester practice, must be capable of preparing production information from sketch schemes, under supervision. Salary by agreement.  
Reply with CV to:  
Frank Timothy Associates  
18 Brunelwick Square  
Gloucester GL1 1UG

**Architectural Technician**

required by busy Gloucester practice, must be capable of preparing production information from sketch schemes, under supervision. Salary by agreement.  
Reply with CV to:  
Frank Timothy Associates  
18 Brunelwick Square  
Gloucester GL1 1UG

**bwp**

**JOIN THE NEW ELITE**

Due to the continued expansion of our Computer Aided Design System we urgently require another operator.  
The successful applicant, an Architectural Technician or Assistant, is likely to have five years' office experience including the preparation of working drawings for industrial, commercial and residential projects and be capable of working with the minimum of supervision. Experience with CAD advantageous, but not necessary as full training will be given.

Attractive salary and benefits, including paid overtime.

Please apply in writing with full CV and present salary to:-  
The Barton Wilton Partnership  
Architects and Town Planners  
Beanehall Farmhouse, Bourne Close  
Caleot, Reading, Berkshire RG5 7BW

## Brent Development Architects

**CONSTRUCTION DIVISION**

**Architect/Surveyor**  
(2 Posts) Grade P01A

£11,280 - £12,168 p.a.

plus £1,138 L.W. and supplements

We have a full and varied work programme with the Division and are looking for a suitably qualified Architect/Surveyor.

The Department carries out work for all the Council's Committees and the type of projects currently being undertaken are for all sections of the community. There is a considerable requirement for facilities for the under-fives, a programme to extend existing Primary Schools, work to be undertaken to provide Leisure facilities for the disabled, elderly and handicapped.

Any candidate for the post must be qualified either to RIBA Part I or RICS Part II or have a minimum of 8 years experience. This experience must include project working with existing buildings, managing a design team, monitoring and controlling costs together with a familiarity with Building Regulations and forms of building Contract and being able to maintain good relationship with Clients.

Ref: D/22

## Architectural Assistant

(SC6) (2 Posts)

£8,979 - £9,591 p.a.

plus £1,138 L.W. and supplements

The Construction Division of Brent Development is a multi-disciplinary design office which handles a large and varied programme of projects both for the Council and for other organisations.

As an ambitious and developing professional office we are seeking to strengthen our design resources through the appointment of new architectural staff.

Applicants qualified up to RIBA/RICS Part I or five years practical experience are now required to play a full part in the Division's activities. Candidates must be able to demonstrate the ability to run small projects or to contribute as part of a team on larger jobs and an understanding of works to occupied property.

REF/50  
Brent is an Equal Opportunity Employer. Applications are welcome from candidates irrespective of race, nationality, ethnic or racial origins, age, marital status or gender and from leading and gay men and disabled persons. Jobs shared welcome.

Application forms and job descriptions from the Personnel Division Room 1, Brent Town Hall Annex, Kings Drive, Wembley, Middlesex HA9 8BB returnable by 17th Oct 88 telephone 01 803 0371 (24 hour Answerphone service). Reference numbers must be quoted.

London Borough of

**BRENT**

# APPOINTMENTS

**THE ROD HADNEY GROUP OF COMPANIES**  
Architects/Developers  
**ARCHITECTURAL ASSISTANTS - PART III and TECHNICIANS**  
required for LEICESTER office.  
Please apply with C.V. and the names of three referees to:  
Rod Hadney, 2, Roun Court, off Black Road  
Macclesfield, Cheshire SK11 7AQ

**Edmund Tory & Associates**  
254 High Street Berkhamstead Hertfordshire HP4 1AO

**Young Design Architect**  
GOOD SALARY & CONDITIONS RUCAPS C.A.D. SYSTEM  
Contact Bob Burns or Alan Whitehead Tel: (04427) 2671/2 or 3

DEPARTMENT OF TECHNICAL SERVICES  
ARCHITECTURAL SECTOR  
**TEMPORARY ARCHITECTURAL TECHNICIAN**  
(3 Months Duration)  
Salary £5,616-£10,164  
The postholder will be employed on working drawings for major projects. You should be able to produce quick and accurate work and have good design sense and should preferably have reached HNC standard in their studies. Consideration will be given to people studying for or who have passed Part 1 of the R.I.B.A. and are looking for practical office experience. Flexitime and 38½ hour working week form part of the conditions of employment.  
For further information and an application form please write to Chief Personnel Officer, Civic Centre, Millgate, Wigan or ring our 24 hour answering service on Wigan 42472 and leave your name and address - please state which job you are interested in. Closing date: 10th October 1986.

**WIGAN** Metropolitan Borough

**Lyons + Sleeman + Hoare**

The Practice has a continually expanding workload of major redevelopment and refurbishment projects, throughout the South of England.  
We are seeking young, versatile and ambitious

**JOB RUNNING ARCHITECTS and SENIOR TECHNICIANS**

able to take full responsibility from inception, based at our Newbury offices.  
Enthusiasm will be fully rewarded together with promotional opportunities for those with proven ability.  
Please write with C.V. or telephone for immediate interview to:-

John Stamp  
Lyons + Sleeman + Hoare  
Phoenix Brewery  
Bartholomew Street  
Newbury, Berks RG14 5DQ  
Telephone: 0335 48571/48682

TECHNICAL SERVICES DEPARTMENT  
**PRINCIPAL PLANNING OFFICER (Urban Design)**  
£15,600-£16,749 inc. pa.

The Borough is one of the most attractive areas in London. It has 950 listed buildings, 40 conservation areas, 20 miles of frontage to the Thames, large parks and two of the country's major tourist attractions - Kew Gardens and Hampton Court Palace. Preserving and enhancing this unique heritage is a priority of the Council.

We are looking for a qualified architect/planner to lead the Urban Design group. The group is responsible for looking after the Council's listed buildings and conservation areas, carrying out environmental improvement schemes, advising other departments on urban design matters, preparation of development briefs for major sites and organising exhibitions and other presentations.

You must have architectural flair and a special expertise in all aspects of conservation and historic building work.  
For further information contact Mrs. Trimmer on ext. 3719.

Form and job description from Department of Technical Services, Regal House, London Road, Twickenham TW1 3QB (01-891 1411, ext 7378), quoting reference No. 921003, returnable by 17th October 1986.

**LONDON BOROUGH OF RICHMOND UPON THAMES**  
(An equal opportunity employer)

**ARCHITECTURAL TECHNICIAN**  
urgently required. Very long contract, Cambs.  
Or for other permanent or contract positions in London or Home Counties send C.V. or call

**EMANCO LIMITED**  
Engineering Management Consultants  
8 Great Russell Street, London WC1B 3HH  
Telephone: 01 321 0821  
Telex: 895112 and 262284  
Cables: Emanco London W1

**FITZROY ROBINSON PARTNERSHIP**  
require the services of an  
**ARCHITECTURAL TECHNICIAN**  
to work on a permanent or freelance basis.  
Work comprises working drawings and detailing on both new-build and refurbishment projects.  
Applicant should have at least 3 years experience on large scale commercial buildings and be able to work with a minimum of supervision.  
Please reply giving full details of age, experience and salary required to:-  
The Personnel Assistant,  
Fitzroy Robinson Partnership,  
77 Portland Place, London W1N 4EP.

**LESLIE JONES Architects**  
**EXPERIENCED CLERK OF WORKS**  
required for new retail development in the Bournemouth area. Start on site immediately. Contract period 13 months. Salary negotiable.  
Apply in writing with CV to:-  
N MacDonald  
Leslie Jones Architects  
3 Market Close, Poole, Dorset

**Architects/ Architectural Assistants**  
£12,342-£13,632  
The Architectural Division in the Chief Architects/Planner's Group has an interesting programme of work covering housing, education and other public buildings, and you will be involved with all of these. You should be a registered Architect or Assistant architect.  
Essential user car allowance payable.  
Ref: C89/C82.  
For further information and application form please contact Chief Personnel Officer, Bromley Civic Centre, Roch Avenue, Bromley BR1 3UH. Tel: 01-290 0324 (24 hour answering service). Closing date: 10th October 1986.

**Bromley**  
THE LONDON BOROUGH

**Northumberland County Council**

PROPERTY SERVICES DEPARTMENT  
**ARCHITECT**  
(2 Posts) P.O. 1/2  
£11,280-£12,885 (pay award pending)  
The Department, which is housed in recently built offices on the outskirts of Morpeth, is responsible for all aspects of property management in support of the Council's services. These include Education, Social Services, Libraries, National Park, Highways, Fire Service and Magistrates Courts but excluding housing. In addition agency work for the Police and Probation services are undertaken.  
Two enthusiastic career Architects are required to work on a variety of new build and adaptation projects for client departments from inception to completion. Applicants wishing to discuss the posts may telephone Keith Lake, Morpeth 514343 Ext. 3902.  
Further information and application forms obtainable from the Director of Property Services, County Hall, Morpeth, Northumberland, NE61 2EF. Closing date 10 October 1986.

**THE WARE MACGREGOR PARTNERSHIP**  
requires  
**ARCHITECT/SENIOR TECHNICIAN**  
to work in their Beckenham office, on interesting projects especially in the broadcasting industry. Applicants should have 3-4 years experience and be capable of running projects on overall parameters. Please write with C.V. to:-  
Mrs. Pat Carson, at 39 High Street, Beckenham, Kent ME3 1HQ or telephone 01-650 6137

**Subscription details**  
Building Design is published weekly and sent free of charge to registered architects working in the UK selected members of allied trades. Subscription one year £30, overseas \$80, single copies 60p. to: Subscription Dept, Morgan-Grampian (Construction Press) Ltd, Royal Sovereign House, 40 Bore Street, London SE18 8BQ (01-854 2200).

**Landscape Technician**  
POST NO. 586 Sc1/5 maximum £9216  
The busy landscape design group within the department need replace the support it receives at technician level. Applicants be excellent draughtsmen or women able to execute drawings on a variety of projects. Work involves a high degree of hard as well as soft landscaping design and currently includes regeneration schemes and environmental improvements in City's housing areas.  
The post would suit a landscape technician or part-qualified member of the Landscape Institute or alternatively, an architect technician prepared to work in this field. Assistance is offered the cost of removals to this attractive and expanding region of South Coast and temporary housing accommodation not available.  
Application forms are available from the Department of Architecture & Civic Design, Civic Offices, Guildhall Square, Portsmouth PO1 2AT. Telephone (0705) 834670.  
CLOSING DATE: 10 OCTOBER 1986

**city of PORTSMOUTH**

**JOHN S. BONNINGTON PARTNERSHIP**  
**DESIGN ARCHITECTS PROJECT ARCHITECTS INTERIOR DESIGNERS**  
The partnership has a number of new commissions and seeking Architects well qualified in design and experienced Project Architects.  
The Interior Design section of the practice requires a Designer with at least 10 years experience of high quality work.  
Projects currently being undertaken include work both in the U.K. and overseas on commercial developments, retail and office projects. Refurbishment and higher education buildings.  
Please apply in writing, enclosing a copy of your C.V. to: Liz Sanders, John S. Bonnington Partnership, Tyttenhanger House, St. Albans, Herts AL1 0PB Tel: 0727 93633

**PRINCIPAL ARCHITECT**  
£15,627-£16,776  
This is a third tier post in the Borough Architect's Department which is responsible for the Council's capital building programme comprising housing developments, municipal buildings, airport and other civic works. The Principal Architect will act as one of the Architectural Group Leaders controlling a number of staff and projects. He/she will have overall responsibility for a number of architectural projects, in addition to providing architectural advice on planning and development projects to Chief Officers and Committees.  
Applicants should be registered Architects with appropriate experience and able to demonstrate initiative, good design and contract management expertise, as well as staff management ability in a multi-disciplinary office.  
Casual User Car Allowance. Generous Relocation Expenses. Temporary Housing. Flexible Working Hours.  
Please write or telephone for further details and an application form to the Personnel and Management Services Department, Town Hall, Luton, LU1 2BQ. Tel: Luton 31281 ext 2821. Closing date 10th October. Luton Borough Council is an Equal Opportunities Employer. Luton is a Nuclear Free Zone.

**LUTON BOROUGH**

**CAMBRIDGE**  
**Newly Qualified Architect**  
**Experienced Architectural Assistant**  
We are looking for designers with technical ability to join our small busy office to work on the detailed design of some interesting and important projects.  
Please apply with C.V. to:-  
A R Goodden  
The Fitzroy Robinson Partnership  
Griffin House, 44 Hildre Causeway  
Cambridge CB2 8DD Tel: (0223) 61561

The St Albans and Kettering offices of Design Team Partnership require;  
**SENIOR ARCHITECTS**  
To take complete charge of a variety of interesting projects and  
**ARCHITECTS/TECHNICIANS**  
With experience of design development and production drawings, minimum of three to four years' experience.  
Good prospects and opportunities with salaries to match ability and performance.  
Please apply, with C.V. to: Edna King at our St Albans office Design Team Partnership, The Mission Hall, 55 Clifton Street, St Albans, Herts, AL1 3BY. Telephone No: 0727 35137.

**FINCH WARD ASSOCIATES**  
require for their Leeds office the following staff to work on a wide range of interesting projects  
**DESIGN ARCHITECT**  
with minimum 5 years experience  
**ARCHITECTURAL TECHNICIAN**  
with minimum 10 years experience  
Write with C.V. to: Finch Ward Associates, Prospect House, 32 Sovereign Street, Leeds LS1 4BJ

**Alex Gordon Partnership**  
**Architects and Technicians**  
Applications are invited for enthusiastic Architects and Junior Technicians to work on an interesting range of new projects in the Cardiff Office.  
Architects must have at least 5 years post Part III experience. Technicians to be post ONC or HNC.  
Please write with C.V. to the Partnership Secretary, Alex Gordon Partnership, 6 Cathedral Road, Cardiff CF1 9XW. Tel: (0222) 372121

**Alex Gordon Partnership**  
**Architectural Assistants**  
**Professional & Technical Officers**  
£8,785 to £11,234 (including inner London Weighting)  
**Technical Grade I**  
£7,513 to £9,421 (including inner London Weighting)  
The Property Services Department of the Metropolitan Police Office has a number of vacancies in existing project teams and is in the process of forming design teams for an expanding workload.  
The teams undertake the design and construction of new courts, Police Stations, Offices, residential buildings, laboratories, computer installations etc. In addition there are vacancies in teams dealing with alteration and extension work offering valuable site experience.  
Successful candidates will be expected to make a positive contribution to the work of the team and initiative is encouraged.  
The Office is recognised for training purposes and encourages staff in all aspects of professional training including day release.  
Qualifications For PTO you need ONC/BTEC/SCOTVEC(NC) or the equivalent or higher in the appropriate subject plus practical experience.  
For Technical Grade I you need a City & Guilds Advanced Craft qualification and have served a recognised apprenticeship, or passes at GCE 'O' level or CSE (Grade 1). Several years practical experience are also required.  
Application forms and further details are available from the Establishment Officer, Metropolitan Police Office, Room 213 (PSD/AA), 105 Regency Street, London SW1P 4AN or telephone 01-230 3122 (24 hour answering service).  
The Metropolitan Police Office is an equal opportunities employer.

**METROPOLITAN POLICE OFFICE**

# APPOINTMENTS

**ARCHITECT**  
required for small, busy practice. Ideally qualified with 3-5 years' experience though a part III applicant will be considered. The successful applicant must be confident in design ability and initiative. The applicant would work on a variety of projects including housing and community buildings.  
Salary according to experience. Please reply with C.V. to:-  
Heffernan & Associates, 41 North Road, London N7 9DE

**Norman & Dawbarn**  
**GUILDFORD**  
require  
**DESIGN ARCHITECT**  
3-5 years experience with high standard of design and presentation.  
Write to:  
Ken Storey  
Norman & Dawbarn  
College House, Woodbridge Road, Guildford Surrey GU1 4RT

**ARCHITECTURAL TECHNICIAN**  
A fully qualified Architectural Technician required for work on housing projects. Must be MSAAT registered or similar. Good salary and working conditions in small design studio. In the first instance telephone Mrs. Hilder.  
**ESTIMATOR/COST SURVEYOR**  
A young and enthusiastic person is required to take up a new position involving estimating, cost analysis, tender documentation, ordering buying and site measurement. Self motivation is a must for the right person wishing to carve out a career.  
Apply in writing in the first instance, enclosing a C.V. and present salary to:-  
Philip Cooper R.I.B.A.  
Portland Homes Ltd.  
104 Church Road  
London SE19 5UB  
Tel: 01-633 0533

**BUILDING DESIGN**  
**Directory of Consultants & Services**

All professional consultants working to strict codes of practice find difficulty in adequately promoting their services as an Architect, Surveyor, Interior Designer, or Engineer you are no exception.  
So that you may make yourself known to potential clients and keep within your professional codes of practice, Building Design publishes a special section once a month within the paper entitled "DIRECTORY OF CONSULTANTS AND SERVICES".  
Building Design is the most widely read professional publication among architects. It is the leader in the field for news coverage and appointments advertising. What you may not be aware of is that Building Design also circulates among Building Contractors, Developers, Interior Designers, Nationalised Industries, Property Departments, Local Authorities and Housing Associations etc.  
This overall readership offers to you as a professional a considerable number of potential clients to which you could promote the awareness of your services and to this effect, Architects, Quantity Surveyors, Interior Designers, Consulting Engineers, Structural Engineers, Contractors and other organisations offering allied services are invited to take entries in the Directory of Consultants & Services which appears twice a year in the pages of Building Design.  
To ally any fears you may have of contravening any of the rules with regard to advertising, consent has been obtained from the ARCUK, RPI, LI, RIBA, RICS, CIB, BID, ACE and BSA for entries to be accepted in the Building Design Directory of Consultants & Services providing the text follows the style using specific codes as shown on the sample.  
Entries in the Directory of Consultants & Services are charged at £100 to cover twelve insertions (1 year) which will be included in advance.

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**PETER DESIGN ASSOCIATES**  
Chartered Architects  
24 Design Road  
London SW3 3X  
Tel: 01-284 3214  
D1, D2, D4, D6, D11, D12

**JOHNSON & JOHNSON**  
Consulting Civil and Structural Engineers  
Structural House,  
London Road, E10  
Tel: 01-448 8211  
Telex: 8142  
88, 89, 810, 811

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Completed forms should be sent to:  
Building Design, Morgan-Grampian House, 30 Calderwood Street,  
Woolwich, London SE18 6QH. Telephone 01-855 7777 ext 433

**BRADSHAW ROWSE & HARKER ARCHITECTS**  
**LONDON & LIVERPOOL**  
**TALENTED PERSPECTIVE ARTIST/INTERIOR DESIGNERS**  
with five years post qualification experience are required to work in our London and Liverpool offices.  
Projects involve, retail, industrial and office developments, all of a prestige nature.  
Interested applicants should write to:  
Miss Audrey Goldsmith, Bradshaw Rowse & Harker  
Martina building, Water Street, Liverpool L2 3TY  
including an A4 example of their work.

**QUALIFIED ARCHITECT**  
required minimum 5-7 years design experience, including project management site experience of fast moving commercial contracts, to work in office of young designers with expanding commercial work programme.  
Contact:  
Gloria Del Pozzo  
Dixon Del Pozzo  
13 Haddon Street  
St. Neots, Cambs. PE19 1BD  
Tel: 0480 75746

**HUBBARD FORD PARTNERSHIP**  
Young team with large number of commercial and historic building projects require  
**2 ARCHITECTS**  
with 3 years London experience.  
Ambition and talent essential with a proven ability to run their own jobs.  
Generous salaries for the right candidates.  
Ring Ian McInnes or Ian Smith on 01-499 9231.

**Associated Architects**  
Architects Planning and Landscape Consultants  
Associated Architects urgently require a qualified Architectural Technician with a sound knowledge of building construction to work in a small team on a variety of projects including residential, commercial and private hospitals.  
All applications should be in writing enclosing a c.v. and an example of recent work to:-  
Paul K Lister - Associated Architects  
35 St Pauls Square, Birmingham B3 1OX

**BOROUGH PLANNING AND DEVELOPMENT DEPARTMENT**  
**PRINCIPAL ARCHITECT**  
We are looking for a professionally qualified architect for this key post within the Architects Division of the Borough Planning and Development Department.  
Today's main challenge for Slough Council is to design and build major housing schemes which are architecturally pleasing, yet fulfill the necessary planning and budgetary criteria.  
You'll also be aware of the rewards of success, both in terms of job satisfaction and career development.  
Whilst your initial responsibilities as the Senior Architect will be for large residential schemes and post contract work on other projects, there will be the opportunity for involvement and facilities.  
Your experience should include work on complete projects. Your knowledge should include current legislation and practice. Your abilities should include the management of architectural and technical staff. And your ambitions should include the determination to advance architectural standards within strict protocol limits.  
That together with a salary of circa. £15,000 plus a full range of benefits including relocation expenses, is what this opportunity offers.

Closing date: 8th October, 1986.  
PREVIOUS APPLICANTS NEED NOT RE-APPLY.  
For further details and an application form please telephone Slough 87676 (24 hour answering service) or 876071 or write to the Personnel Section, Town Hall, Bath Road, Slough, Berks.

**SLOUGH COUNCIL**  
An equal opportunity employer



# APPOINTMENTS

**JONATHAN SMITH ASSOCIATES**  
ARCHITECTS - ENGINEERS - PLANNING CONSULTANTS

**NEW HOUSE 94 NEW WALK LEICESTER LE1 7EA**  
0533-550390  
require an

**ARCHITECT AND TECHNICIAN**

to join their lively and expanding practice working on a range of exciting retail developments. Applicants must be experienced with working drawing ability. Please apply in writing with c.v. and sample of drawing.

**Michael Hyde and Associates**  
require in our Manchester office

**ARCHITECTS**

recently qualified with talent and initiative to assist with expanding workload including Housing, Hospitality, Hotels, Industrial and general projects. Please write to:-  
Barbara Pearcey, 51 Barton Arcade, Deansgate, Manchester M3 2BH.

**PIPCO LIMITED**

We are urgently looking for ARCHITECTS, ASSISTANTS, DESIGNERS & TECHNICIANS for a variety of projects both contract and staff. These are some of them.

**ARCHITECT** - Group leader for London based commercial company. Pharmaceutical experience preferred - circa £17,500.

**ARCHITECT** - For large Surrey practice - design experience nec. Eng.

**ARCHITECT TECHNICIAN** - For large Surrey practice involved in studio projects. Eng.

**ARCHITECT TECH/INT DESIGNER** - London - long term contract, good rate.

Call us now for more information on these and other vacancies or send in CV ASAP to:-  
85a High Street  
Hounslow, Middx TW3 1NW  
Tel: 01 873 7343

**ATP GROUP PARTNERSHIP**  
require the following staff to work on a wide range of new build and rehabilitation projects throughout the UK.

**ARCHITECTURAL TECHNICIAN**  
ONC/HNC with minimum 2 years experience.

**ARCHITECTURAL ASSISTANT**

RIBA Part II or Part III with relevant experience. Position suitable for a Year Out Graduate seeking general Practice Professional experience.

Write or telephone:  
Margaret Berry - Practice Secretary  
ATP Group Partnership  
26 Centenary, High Road, Iford, Essex IG1 1ND  
Telephone: 01 514 3030

**bwp**

**THE BARTON WILLMORE PARTNERSHIP**

**READING/TONBRIDGE**

**INTERESTED IN WORKING ON HOUSING SCHEMES THAT ARE DIFFERENT?**

We are expanding our housing teams in both Reading and Tonbridge due to an increasing workload and require enthusiastic and design conscious professionals to join us and work on high quality general housing and specialist retirement schemes, including competition entries.

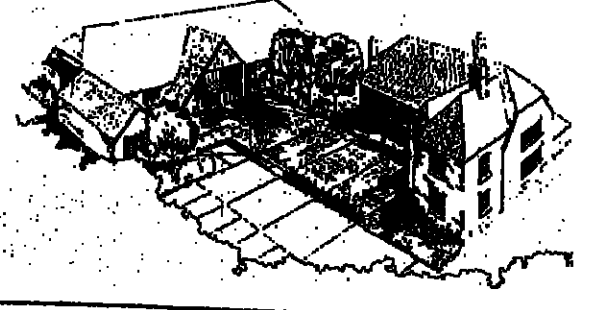
**ARCHITECTS**

Graduates (RIBA) aged 25-35 with proven design ability on private housing and capable of working with minimum supervision.

**ARCHITECTURAL TECHNICIANS**

Applicants aged 25-35 should hold HNC in Building and preferably be members of BAK. Experience of private sector housing and knowledge of the building regulations is essential.

Attractive salary and benefits, including paid overtime, to the successful applicants. Please apply in writing with full CV and present salary to:-  
D. L. Richards, Esq.  
The Barton Willmore Partnership  
Banstead Farmhouse, Bourne Close,  
Calcutt, Reading, Berkshire, RG2 7BW



**Wallbrook**

**URGENTLY REQUIRE**  
for numerous temporary and Permanent vacancies in London and the UK

**ARCHITECTS TECHNICIANS ASSISTANTS AND INTERIOR DESIGNERS**

Please contact in confidence David Pattinson or Noreen McKeever, 66 Red Lion Street, London WC1R 4NA.  
Tel: 01-405 8787

**ball (design) ltd**  
urgently require

**ARCHITECTS & INTERIOR DESIGNERS**

with minimum 3 years experience and capable of handling jobs from inception to finish in London and abroad.

Applicants must be able to work on own initiative. Please send CV and/or phone us on 01-884 4807.  
Ball Design Ltd, 4 Yeoman's Row, Knightsbridge, London SW9 01-884 4807

**JOSEPH and PARTNERS**  
require

**ARCHITECTURAL TECHNICIANS**

with proven ability in preparing detailed working drawings and specifications particularly in commercial sector projects.

In return we offer the opportunity to work in a cheerful and expanding practice with an excellent salary package to the successful applicants.

Please reply in writing with CV to:-  
Joseph and Partners, Caxton Hall  
Caxton Street, London SW1H 0QR

**BUILDING DESIGN SERVICE**

This Service of approximately 250 staff designs and supervises the construction of all types of buildings including new and rehabilitation houses and flats, leisure centres and schools. The Service is now re-organised into 8 multi-disciplinary Area Teams and a Central Support Team under a Management Board consisting of the Leaders of each team.

This progressive, non-hierarchical service comprises multi-discipline teams and administrators, architects, clerk of works, engineers and quantity surveyors. We are committed to the Council's policies of equal opportunities, accountability to the local community and development of collective responsibility and management.

You will be expected to participate in the development of the Service's co-operative management system. This will involve taking part in team meetings and carrying out any management functions delegated at team or service level, commensurate with the grade of the post.

**Architects (2 posts)**  
£11,873-£12,881 p.a. Inc. (Increase pending) PO1.

To work as a Project Architect on smaller projects and to form part of the Design Team on larger scale works.

Previous experience in Building Design, Construction and Contract Administration from inception to completion. Positive attitude to public sector building design and a commitment to achieving this through multi-disciplinary working.

An understanding of the Council's Equal Opportunities Policies is essential. Experience of working with Tenants, Community Groups and the Ethnic Minority Community would be an advantage.

**Temporary Architect**  
£11,873-£12,881 p.a. Inc. (Increase pending) PO1

To cover the post of an Architect who is on maternity leave for approximately 10 months. This work involves the production, information and construction stage of a small New Build Housing Project.

**Architect**  
£13,578-£14,718 p.a. Inc. (Increase pending) PO3

To undertake project responsibility for rehabilitation and new build projects and to lead a multi-disciplinary design team when required.

You will need to demonstrate an ability to work at the appropriate level whether or not you are registered as an architect.

You will be appointed to the Building Design Service and may be required to work on projects in other areas of the Borough.

**Architect**  
£15,804-£17,801 p.a. Inc. PO5/PO6

To advise and support other members of the Team/s as required, and promote study and the inter-change of ideas to improve performance, efficiency, job satisfaction and training in architectural matters.

To act as Project Leader on one of the Council's most significant and complex building projects. Such projects would normally be of a long-term duration, involving the co-ordination of teams of professional staff, outside the Architect's Service and form a major part of the Council's Construction Programme.

**Clerk of Works**  
£9,572-£10,284 p.a. Inc. Scale 6

You should have a minimum of 3 years relevant experience as a Clerk of Works or Trades Supervisor and have a good knowledge of Building Construction.

**Quantity Surveyor**  
£15,804-£16,887 p.a. Inc. PO6

To act as quantity surveyor within a multi-disciplinary design team. You will act as quantity surveyor on a full range of projects from inception to brief through to final accounts. You will be expected to participate in the work of other disciplines and to advise the Management Board where appropriate and to report where required to Council Committees on all quantity surveying matters. You should be suitably qualified and/or experienced.

**Environmental Engineer (Mechanical)**  
£11,873-£12,881 (Increase pending) PO1

To act as an environmental engineer within a multi-disciplinary design team. You will act as a Project Engineer on a full range of projects from inception to brief through to final accounts.

You will be expected to participate in the work of other disciplines in particular electrical services or small projects.

In addition, you will undertake energy audits and assist in formulating energy policies for existing and new buildings.

You should be suitably qualified and/or experienced.

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**Haringey**  
Progress with humanity

Haringey is an equal opportunity employer. We welcome your application which will be considered on merit, irrespective of race, marital status, sex or any disability you may have.

**NICHOL THOMAS WINER BARNWELL**  
Birmingham office

**EXPERIENCED ARCHITECTURAL TECHNICIANS**  
to work on commercial and housing projects. Salary negotiable. Telephone for further details or write with full CV to:-  
Peter Broad  
Nichol Thomas Winer Barnwell  
Gateway House, 33 High Street  
Birmingham B4 7SY  
Tel: 021 643 4371

**ARCHITECTS & TECHNICIANS**

Two good applicants have already been appointed but more are required to work on a variety of commercial and housing projects.

If you have at least 2 years post qualification experience apply with CV to:-  
R H Hancock  
Kingham Knight Associates  
18 Queen Avenue/Castle Street  
Liverpool L3 4XD

**ARCHITECT**

needed to join established cooperative practice working on publicly funded new-build and rehab projects in North and East London. We are looking for someone qualified to take charge of projects from inception to completion and share in the running of the practice (formal qualifications are not essential). We positively welcome applications from black people, women and people with disabilities (although we regret there is no wheelchair access to the office). Salary £14,000 basic.

Please telephone Susan Pearce on 01 249 8999  
Cazene Architects Cooperative  
8 Bradbury Street, London N16 8LN

**Architectural Assistant/Senior Architectural Assistant**

3 posts  
Scale 1-2 To SO1  
£5,486 to £11,331 p.a. Inc.  
Ref. PA 128, PA 207, PA 65

We wish to appoint at Scale 1 to SO1 £5,486 to £11,331 p.a. Inc. and therefore applicants should have at least 3 years experience in an architects office and be actively pursuing a course of architectural training leading to registration as an architect. Design and draughting skills and the ability to work under minimum supervision and a knowledge of building legislation and regulations are essential requirements of the post.

**Architectural Assistant/Senior Architectural Assistant**

3 posts  
Scale 1-2 To SO1  
£5,486 to £11,331 p.a. Inc.  
Ref. PA 208, PA 252

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**Clerk of Works (2 posts)**  
£10,888-£11,331 p.a. Inc. SO1

You should have a minimum of 5 years relevant practical site experience as a Clerk of Works or in a general site supervisory capacity.

You should have a thorough knowledge of Building Construction, associated Trade Practices and Site Organisation.

**Trainee Clerk of Works**  
£7,593-£8,406 p.a. Inc. Scale 4

You should be able to demonstrate an interest in pursuing a career in Site Supervision of building construction. You are likely to have followed a college course in connection with building construction, or served an apprenticeship or received training in a building craft, or to have had other previous relevant experience.

Hours of working are fixed at 35 hours per week, plus an element of 8 hours per week planned overtime for the Scale 6 and SO1 posts. The posts carry essential user car allowances.

**Quantity Surveyor**  
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**Montrose Architecture**  
UNITED IN THE MIDDLELANDS

Our staff and West Midlands offices can offer you top consultants for Architectural Assistants and Technicians in the following locations:  
Birmingham/Coventry/Warwick/Leicester/Nottingham. By simply calling Birmingham on 01 453 7011 or Nottingham on 0153 556715.  
18 Wincoburn Street, Birmingham B2 6UD.

**COVENT GARDEN**  
**EXPERIENCED ARCHITECT/TECHNICIAN**

required to join dynamic team on Superstore and other projects in central Covent Garden office.

Telephone Edward Miller or Kevin Downson at 01-634 7355 for preliminary exchange of details. Temporary as well as permanent positions available.

**ARCHITECT/ASSISTANT**  
required for lively North London practice.

Telephone 01 348 5919 or write to:  
Robert Harrison Architects  
36 Nightingale Lane  
London N6

**ARCHITECTS**  
Can you accept a challenge?

The London Borough of Newham is an outer London Borough which exhibits all the characteristics and challenges of the Inner City. The large programme of building works currently handed includes schools, health centres, recreational facilities, housing, community centres and remedial works to Council property. There is also the opportunity of working on schemes in the Docklands area where a programme of urban regeneration is underway.

The Architectural Division requires those who have the confidence in their ability and who can take on a challenge to their professional skills in the arena of the east of London.

**Architect/Senior Architect**  
Scale SO2 or PO (3-6)  
£11,843 to £13,578 p.a. Inc.  
Ref. PA 289

(Polytechnic co-ordinating group)

Applicants should be a registered architect with at least two years post qualification experience and be able to display exceptional design ability and draughting skills, to supervise, instruct and train subordinate staff in an essential quality.

**Architectural Assistant/Senior Architectural Assistant**

3 posts  
Scale 1-2 To SO1  
£5,486 to £11,331 p.a. Inc.  
Ref. PA 128, PA 207, PA 65

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**TECHNICIANS**

of high design and detailing ability urgently required to participate in growth of small internal practice. Experience on high quality office projects an advantage.

Apply in writing with CV, to:-  
Michael Slater,  
Chartered Architect,  
19 Oates Street, Darwenbury,  
West Yorkshire.

**ARCHITECT/ASSISTANT**  
required for lively North London practice.

Telephone 01 348 5919 or write to:  
Robert Harrison Architects  
36 Nightingale Lane  
London N6

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# APPOINTMENTS

**SHEFFIELD**  
**Architectural Assistant/Technician**

Experience of Industrial and Commercial sector preferred.

Please apply to:  
Richard Sowerby Associates  
Innova House, Wicker Lane  
Sheffield S3 8HD

**GURNEY TRIGGS PARTNERSHIP**

move to new offices in St. John Street, Kingston and will need experts to pour, detail and write specification etc. would be an advantage.

Please make for an appointment 01-337 9991 or 01-338 1432.

**ARCHITECT/ASSISTANT**  
required for lively North London practice.

Telephone 01 348 5919 or write to:  
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**ARCHITECT**  
with experience of working with historic buildings. 50% mortgage? Responsibility for a variety of projects including repairs to a magnificent house in Chelsea.

Non smoker. Please send CV to:-  
Roger Mears Architects  
130 Barnsbury Road  
London N1 6LR  
Tel: 01-278 9182

**Young Qualified Surveyor**  
To assist in expanding Surveying Department undertaking mostly building, Survey, Bank & RICS House & Flat Buyer Mortgage Reports with opportunity to assist in other professional duties.

Good opportunity for self motivated surveyor who should already have minimum 2 years post qualification experience.

Apply in writing with CV to:  
C. J. PYLE & ARCES  
CHARTERED SURVEYING CONSULTANTS  
3 Regent Street, Cheltenham  
(0242) 521677

**CLERK OF WORKS**  
St George's Chapel Windsor Castle

Permanent from May 1987. Details from Chapter Clerk The Chapter, Windsor Castle Berks SL4 1U

**2 ARCHITECTS/DESIGNERS**  
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